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ART DIGEST #2

THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*

"PORTRAIT OF ABUTSUNI"
(Detail)

Attributed to Goshin. Middle of
the 14th Century.

Lent by Mr. Kinta Muto to the
Tercentenary Exhibition of Jap-
anese Art at the Boston Museum.

See Article on Page 5.



1st SEPTEMBER 1936

25 CENTS



"Pumpkin Patch"

[Watercolor]

WINSLOW HOMER (1836-1910)

Pumpkin Patch (watercolor) \$3,000.
Approaching Storm (oil) \$9,000.
Gloucester Fisherman (oil) \$3,500.
The Life Boat (watercolor) \$1,200.
Schooners at Sunset—1880 (watercolor) \$900.
Group of Illustrations from *Harpers and Every Saturday* (1862-1875).

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A selected group of pictures by Winslow Homer will be brought from the Prout's Neck studio for exhibition with us in the early fall.

[The gallery will be closed, except by appointment, from August 7th to August 31st]

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

A Bubble Pricked

The passing of Paris as the art center of the world, and especially as the center of art education is emphasized in a recent proceeding in the Supreme Court of the State of New York in which the trustees of the John Armstrong Chalonier Paris Prize Foundation ask that they be extended the privilege of awarding deserving students instruction in the United States. The trustees seem to have come to the conclusion that there are now many centers of art instruction in the United States capable of giving American art students all the guidance they need.

"Since the creation of the trust," the trustees told the court, "many works of art and art treasures have come to be located in the United States; many new art centers have been created in the United States and many changes have taken place in the conditions surrounding and the methods employed in the study of art throughout the world.

"The study of art by students who are citizens of, or residents of, the United States, and the development in such students of proper ideals and aspirations, can now be encouraged and fostered in American art centers as well as in any art centers of the world."

The petition asks that the terms of the trust be modified to permit the trustees "to provide qualified students with the means to study art in the art centers of the world as well as in Paris."

Justice Valente appointed a referee to pass on the request, which, if granted, will provide \$126,168 for the instruction of American art students in their own country.

Thus is the bubble of Paris supremacy in art education pricked, just as the other bubbles of painting supremacy and design supremacy already have been punctured. The three trustees of the Chalonier Fund who have taken this significant step are Albert Sterner, Robert C. Rand and William Platt. John Armstrong Chalonier was the brother of Robert Chanler ("Sheriff Bob") and the first husband of Amélie Rives, one a painter, the other an author. Family difficulties caused him to change the spelling of his name in the days following the court action intended to make of him a legal incompetent. He coined the expression, "Who's loony now?" at the time of Bob Chanler's trouble with his wife, Lina Cavalieri, opera singer. He devised the plan for the Paris prizes in 1889 by contributing \$14,000 himself and collecting \$13,700 from others.

The trustees of the fund, of course, are right, and without doubt the Supreme Court will grant their petition.

The United States with its great centers of art education can provide anything the student requires in the study of painting, sculpture, graphic art and design. On page 26 of this number of *The Art Digest*, in the department conducted by the National Association for Art Education, the reader will find a vivid description of the advantages offered by

THIS department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the art news and opinion of the world." Any reader is invited to take issue with what he says. Controversy revitalizes the thought and spirit of art.

Los Angeles alone, written by Royal Bailey Farnum.

A sidelight on the methods of France is afforded also in this number in the department of Mrs. Florence Topping Green, director of Women's Activities of the American Artists Professional League, who describes a competition in drawing in connection with the Paris exposition of 1937. Winning students in each country are to be afforded art instruction in Paris, but the authorities are careful to request that the expenses of such students be provided by their native lands. A string most certainly is attached to this gift, and maybe it is such methods of "la patrie" that have caused a more or less world-wide revolt against Paris as an art center.

"In the Midst of Life"—

On Monday, Aug. 24, George Pearse Ennis, outstanding American painter and technician in stained glass, teacher of art, and author of much writing on creative art, was in *The Art Digest* office, with his ever-smiling face and his blue eyes sparkling, shaking hands with all the staff, and explaining how hard he had been working on the stained glass window depicting the life of George Washington, which was to be completed in November at the United States Military Academy at West Point.

Two days later the automobile he was driving was struck by another car emerging from an intersecting highway near Utica, N. Y. His skull was fractured. In another two days he died.

The philosopher Solon said that no man could be happy until he knew the time and manner of his death. If Solon could have been living in our modern age, when death dealing automobiles dart out of road intersections, he would probably have put a few good Greek expletives in his famous declaration.

In the case of Ennis, a great painter, a great technician and a great teacher was sacrificed to the fiendish god of speed.

Climbing Out

Stultification of public art museums in the state of California will end if this Fall the voters of that commonwealth adopt the constitutional amendment making it possible for publicly owned institutions to delegate the management of art sections to art associations or societies, thus taking control out of the hands of those whose interest is in petrified trees, stuffed skins and the jaw bones of saber-toothed tigers. It is devoutly to be wished that the citizens of the 780-miles-long

state do this. And it is more especially desirable in behalf of the great municipality of Los Angeles.

Arthur Millier, art critic of the *Los Angeles Times*, expresses in terse language the predicament that the constitutional amendment will end:

"The need of such an amendment is clear. Political governing bodies are temporary and are harassed by pressing problems. Art museums are permanent and only operate well under consistent policies.

"New York has its Metropolitan Museum. Chicago has its famed Art Institute. Detroit enjoys a great art museum. Philadelphia boasts the Pennsylvania Museum of Art. Boston, Cleveland, Dayton, Columbus, Cincinnati, Buffalo, Newark, Minneapolis, among many other cities, have successful art museums.

"Great museums must have great works of art. They get them or money to buy them, when donors know their gifts are going to stable, non-profit corporations whose sole aim is the furtherance of art, art collections and art education.

"Consider the effect of such an amendment on the local art museum situation. The art section of the Los Angeles Museum, through no fault of the county supervisors or its director, functions in a perpetual stalemate. It has the galleries, it has the nucleus of certain types of collections. But it remains static.

"Few donors will entrust valuable works of art to the county because supervisors, and with them, policies, change. Nor, for the same reason, will donors give funds for acquisition of works.

"Should the amendment pass and the board of supervisors approve the plan to transfer the management and control of our museum's art section to a non-profit corporation, nothing belonging to the people would be given away. The reverse, in fact, would happen.

"Owners of fine works of art here have long been waiting to give them to the people—provided they could be held in trust by such a non-political body. During the past fifteen years local residents have presented valuable art pieces to museums in other cities—pieces which would have remained here for public enjoyment had there existed an art museum governed like the country's other great museums—by a permanent, non-political corporation.

"Back of the amendment stands the Los Angeles Art Association, organized three years ago. Its president, William May Garland, and its board of directors, are citizens who have been in the forefront of almost every successful civic and cultural enterprise of the last two decades. The association is incorporated to operate art museums, to receive gifts of money, property and collections. Its legal committee, consisting of Judge Russ Avery, Allan C. Balch, Harry Chandler, Harvey S. Mudd, William Preston Harrison, Edward A. Dickson and Richard J. Schweppe, have verified the legality of the proposed constitutional amendment.

"The transfer of control of the mu-

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seum's art section to such an organization would arouse the confidence of art collectors and people of means who alone can give a museum the fine quality of collections it needs. Such a transfer of control is essential to the development of a real art museum here. Without it little more than the present conditions can be hoped for.

"That these conditions have kept us far behind other cities of similar population is well known. Nor can this be blamed on a lack of interest in art here. The lack has been one of confidence and method. Public ratification of the amendment at the November polls should be sought by every citizen who wants Los Angeles to take her rightful place as a center where great art can be seen."

Art museums, to function properly, must be in the hands of those who love art. Only in this way can proper support be gained, or proper management, uncontrolled by politicians. Art galleries are in advance of their communities, never merely abreast of average citizenship, "county boards" or political manoeuvre.

Almost Sadistic

"To most artists there is a vast mystery about how some art efforts achieve press recognition and others, no matter how worthy, are always seemingly overlooked."

This is quoted from a most timely article by Harry Muir Kurtzworth in the Los Angeles *Saturday Night*.

"The answer is not difficult to find," the critic continues. "Before ideas appear in the press, they must be written and sent to the press. Before art writers know about exhibits and artists; they must be sent notices. . . . All too many exhibitors leave the matter to chance and, of course, are disappointed. . . . Modesty, shiftlessness, expediency and lack of foresight . . . prevent catalogues and art announcements from serving their purpose."

Mr Kurtzworth has said most politely what The Art Digest would like to screech.

Constantly it is being accused by artists of neglecting them, never publicizing them. And in 999 cases out of a thousand the complainers have failed to send material from which something could be written. This is excepting, of course, those 9 cases out of 10 when the artist in the judgment of the magazine's staff, has not submitted anything of significance to the art world.

The Digest takes a pleasure almost sadistic in saying this to its good friends the artists.

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Volume X

New York, N. Y., 1st September, 1936

No. 20

Japan Provides Great Exhibition for the Boston Art Museum



"Flowers and Birds." One of a Pair of Six-fold Screens, Painted on Paper by Sesshu (1420-1506). Lent by Mr. Shintaro Ohashi. Once belonged to the Masuda family of feudal barons.

The Boston Museum, whose permanent collection of Japanese art is without doubt the finest outside the island empire, is opening on Sept. 10 a great Tercentenary Loan Exhibition of Japanese Art, a display which will include many objects registered as "National Treasures" by reason of their beauty and antiquity, which are provided by the Japanese government. There will be great examples of sculpture, masks, paintings, embroidery and calligraphy. In chronology the exhibits will range from the early Suiko period (552-646 A. D.) to the 19th century, brilliantly supplementing the museum's own gems of Nipponese art. Notable examples will come from the Imperial Household collection.

Long and delicate negotiations, says the Harvard University *Tercentenary Gazette*, preceded the loaning of many of these objects. The value put on them is indicated by the fact that they came by the special steamer "Katsuragi Maru," direct from Yokohama to Boston and will go back early in November in the same manner. Kojiro Tomita, curator of Asiatic art at the Boston Museum, spent several months in Japan completing the details and Dr. G. H. Edgell, director of the museum, also made a special visit there to conclude the negotiations. The result, says the *Gazette*, will be "a display of unparalleled quality."

In the foreword to the catalogue Dr. Edgell writes: "One of the most striking phenomena in modern history has been the extraordinary material progress made by the Japanese Empire in the last 75 years. Indeed, so amazing has this progress been that many Westerners are in danger of overlooking the fact that one of the most significant con-

tributions of Japan to the cultural history of the world is her art. The deeper one delves into the aesthetic accomplishment of the Japanese people the more evident it becomes that Japanese art not only expresses a peculiar national trait but that also it reflects artistic ideals which are at once international and universal. The Museum of Fine Arts has long recognized this fact. Indeed,

EVELYN MARIE STUART SAYS:

There seems to be among us always a class of people who think from the obvious instead of from the significant. They often ask why those who admire Japanese prints do not care for crude representations in oils by western artists. Their course of reasoning is somewhat like this: "People who like Japanese prints must find some charm in the often very sketchily indicated features and the occasional distortion of anatomy. This must be what makes a Japanese print so good; also the fact that it has little perspective, that it is flattish in appearance and restrained as to modeling." For those who reason like this, let one remark that these characteristics are the accidental peculiarities, not the essential excellences, of Japanese prints. People who love and collect them do so because they are entranced by a certain beautiful unity they cannot analyze as a rule, but which a great artist has pointed out as perfect pattern or decorative composition, related always to the space in which it is achieved. To quote him exactly: "No other people have ever given such fine consideration to the filling in of a rectangle."

from the arrival in the museum of the celebrated Fenollosa and Bigelow collections half a century ago, the authorities of the institution have steadily exerted their efforts toward promoting a proper understanding of the true value of Japanese art.

"Toward this end, the museum decided to hold, in 1936, a Special Loan Exhibition of Japanese Art, to be formed in Japan and offered to the public as its contribution to the Harvard Tercentenary Celebration. The enterprise thus becomes a joint one of the museum and the university. By it the museum felt that it could do honor not only to itself but to the university, to the United States and to Japan as well. It felt that nothing could be more appropriate on the occasion of a solemn intellectual celebration than an enterprise which would bring to one important civilization a greater familiarity with another.

"The collection has been gathered from the most variegated and important sources. His Imperial Majesty, the Emperor of Japan, has graciously permitted to be shown in the exhibition treasures from the Imperial Palace collection as well from the Imperial Household Museum. H. I. H. Prince Takamatsu has granted the loan of important screens. Government institutions, such as the Kyoto Imperial University and the Tokyo Imperial School of Art, have lent generously. Included in the exhibition are many paintings and sculptures from well-known collections in Japan that have already acquired a world-wide fame. Some have already been registered as "National Treasures"; others will undoubtedly be so classified in the course of time.

"The success in gathering so many and such important objects of art has been due



Kwannon Besatsu Bronze Standing Statue. Late 17th Century. Lent to Boston by Mr. Kaichiro Nezu. The personification of mercy and love.

to the untiring efforts of the Kokusai Bunka Shinkokai (Society for International Cultural Relations) and the America-Japan Society, as well as officials of various government institutions. . . .

"In bringing such an important exhibition to Boston at the time of the Harvard Tercentenary, which itself bears an international significance, the museum hopes that it is offering a rare opportunity to specialists at home and from abroad, as well as to the public, to become acquainted with carefully selected, representative masterpieces of the great art of Japan."

The list of objects loaned especially through the generous co-operation of Japanese officials and collectors fills six closely typewritten pages. The shipment from Japan, valued at \$500,000, includes such items from the Imperial Household Collection as two ancient Gigaku masks of the 7th century loaned by Emperor Hirohito, a pair of six-fold screens by Sosatsu and scrolls dating back to the 12th century. Some of these have not been outside the Imperial Household in 1,200 years.

The Imperial Museum is lending seven great works, among them the famous fragment of an ink scroll, depicting caricatures of birds and beasts attributed to Tobo Sojo, and the notable "Sumiyoshi Monogatari," a 13th century scroll in full color illustrating the romance of a young prince. The Tokyo Art School loans a Kwan-yin of the Suiko period.

Important examples of sculpture include seven statues from the early Suiko period, unrepresented in most American collections; two Tempyo sculptures; and two examples from the Fujiwara period. An unusual feature of the exhibition will be the inclusion of exact reproductions of two early shrines,

housed on the central altar of the Golden Hall at Horyuji, a monastery at Nara. They are the "Tamamushi Shrine" or "beetle-winged shrine," a unique relic of an ancient geometric style, and the "Shrine of Lady Tachibana," containing one of the finest and most delicate bronze images of an Amida Trinity.

The exhibition will be particularly rich in paintings. Japan's medieval scroll tradition will be represented by a number of notable examples. The renaissance of ink painting in Japan during the 15th century will be illustrated in the works of such famous artists as Mincho, Shubun, Jasoku, Sesshu and Sesson. Screen painting of the decorative school, founded by Koetsu, and flourishing in the 16th and 17th centuries, will be well represented by works by Sotatsu, Soetsu and Korin. Of particular beauty of design is the painting selected for the cover of this issue of *THE ART DIGEST*, "Portrait of Abutsuni," attributed to Goshin and lent by Mr. Kinta Muto. The wife of a court noble, Abutsuni was a lady-in-waiting at the Imperial Court. She was noted as a poet and as the author of a famous diary, which she wrote in 277. In her later years Abutsuni became a nun.

Such an exhibition is particularly appropriate to the Boston Museum, with its long tradition of interest in Japanese art. Dr. William S. Bigelow, Ernest Fenollosa, Dr.



"Portrait of Shotoku Taishi. Painted on Silk in Color, Attributed to Nobuzane (1176-1265). Lent by Baron Kichizaemon Sumitomo. Shotoku Taishi (572-621) was the first great patron of Buddhism in Japan.



"Tamon-ten." Wood Standing Statue. Tenth Century. Lent by Mr. Takashi Masuda. Tamon-ten is one of the Four Guardian Kings of the Buddhist Kingdom.

Charles Weld, Professor Denman W. Ross, and the great Japanese scholar, Kakuzo Okakura, all contributed toward making the museum the home and radiating center of a knowledge of Japanese art in America. The collection of Japanese art in the Boston Museum, built up through enthusiasm and scholarship, today ranks first among Japanese collections in the Occident, having had its beginning at a time when Japanese art was practically unknown in the West. This exhibition from Japan will be a revelation of the scope and beauty of Japanese art in a community which already appreciates it.

Childs Diners Like Murals

It was not long ago that murals were confined to buildings constructed for posterity, cathedrals and seats of government, churches and libraries. Now, probably as a by-product of the Federal government's art program, the mural painter is erecting his scaffold against the interior walls of many a freshly plastered building. The Childs' Company, the largest chain of restaurants in the country, has discovered that the public likes murals with its meals and has just unveiled two in its recently renovated restaurant at 1485 Broadway, New York.

In the dining room is a 24-foot panel by Arthur E. Schmalz, presenting a kaleidoscopic view of Times Square,—the garish lights of street and stage blending. A stream of people pour forth from a subway kiosk, typical of Broadway.

In the adjoining cocktail lounge is a mural by Linda Hartman, depicting the costumed people of far countries from which come the famed brands of wines and spirits, gathered together in a colorful decorative

Unionization

Arts and Artists, "a newspaper of the arts in Boston" published by the Boston Art Club, has just made its appearance. Its initial issue furnishes in a compact and convenient form information of what is being done in all the arts in Boston. Dorothea Lawrence Mann is the editor. One of the most interesting articles is by Franz Denghausen who describes the formation and significance of the Massachusetts chapter of the Artists' Union.

"The local branch," says Mr. Denghausen, "is composed almost entirely of young artists, most of whom are advocates of the so-called 'modern' or New York tendency in technique. Their exhibition held last winter at Horticultural Hall had evidences of that raw vitality which is common in most group showings of immature artists. I should, however, prefer to be operated upon by a well trained surgeon than by a layman, however sincere and enthusiastic the latter might be.

"Although the present organization was born and thrives upon discontent, and will probably dissolve with the passing of current economic conditions, it would be well to observe this predecessor of what will very likely become a general movement in art in the near future. The unionization of artists and almost certain standardization of art which this organization presages seems destined materially to affect art and its producers in the immediate future.

"Will the unionization of artists, with its necessary limitation and standardization, obstruct the individual progress which alone can produce a vital American art?

"Will unionization of artists alienate or discourage the already meagre market for works of art?

"Will unionization of artists produce a virtual monopoly on public and private commissions?

"Will artists' unions deteriorate into political instruments and organs of propaganda as they have in other parts of the world?

"These are questions which should be of vital interest and importance to anyone interested in American art."

A Controversy Crumbles

Finis has been written to Port Chester's controversy over the aesthetic merits of its WPA Spanish-American War memorial. The end came "through natural causes." For weeks, while town officials and critics wrangled over Karl Pavany-Illava's clay model of a war-battered infantryman, the figure stood in an abandoned car barn on Midland Avenue, with WPA workers using spray guns to keep it moist. When the village trustees joined the art committee in condemning the work as "aesthetically unsound," the spray guns were stopped and five tons of exhausted soldier crumbled in dust on the car barn floor.

The controversy hinged on the question whether the sculptor should present a glorified picture of war or should tell the story of its horror and misery—most objections being on the weak condition of the soldier's legs. William B. Owen, state supervisor of the Works Progress Administration art projects, is awaiting submission of further models before deciding what to do. Some of the village trustees, according to the *New York Herald Tribune*, have expressed doubt as to whether the WPA could find first-rate sculptors willing to devote their time to the project at \$93 a month. To which Mr. Owen replied: "That's easy. I have more than 100 of them on my lists who would be glad to do it."

Unusual Chinese Ink Studies Are Shown



✓ Ink Drawing by an Unknown Artist of the 19th Century.

An exhibition of about forty Chinese ink drawings and studies of the 19th century are on exhibition at the William Rockhill Nelson Gallery, Kansas City, through September. These exhibits illustrate the nature of Chinese ink painting—a full charged brush applied directly to silk or paper—and its inherent quality of spontaneity.

That Chinese artists made sketches, studies and kept note books in quite the same manner as artists of the West is a fact that has been generally neglected in writings on Chinese art. The subjective nature of Chinese painting has been so strongly emphasized in Occidental criticism that there is, as a rule, a general impression that forms, figures and compositions flow quite of themselves from the artist's brush—an evident fallacy. Probably every great Chinese painting was preceded by elaborate sketches, studies which were altered and worked over. Individual figures are often considered separately and later combined in a larger composition.

There are a number of reasons why Chinese drawings are quite unknown in the Occident. As a rule the artist was careful to destroy his sketches once his painting was complete. Those which did survive were mostly worn out by students and copyists. Most of the drawings in the Kansas City exhibition, the first collection of Chinese artists' studies to be shown in this country, were acquired in a lot, a collection bought from the family of

a deceased contemporary artist, who used the drawings as study material to supply his lagging imagination with compositions. They are by a variety of hands but only one or two artists can be identified by signatures.

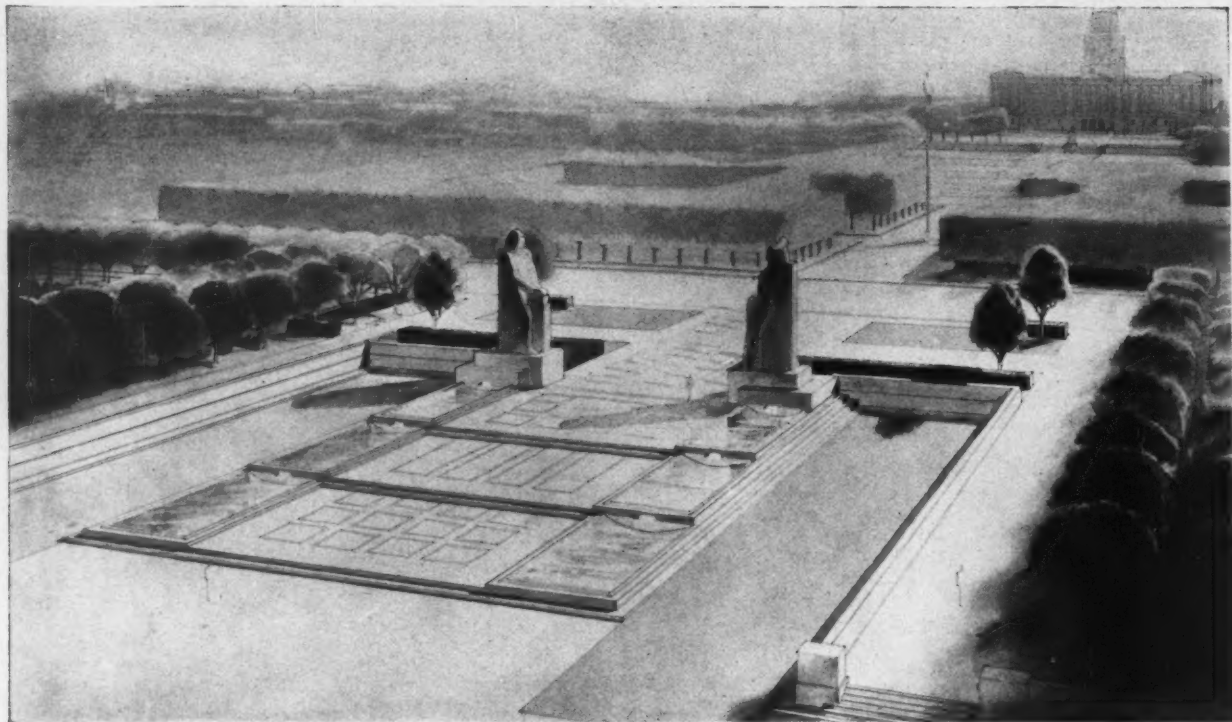
These drawings are mostly hasty sketches, some mere jottings in Chinese ink on thin and flimsy paper. "There is," says the exhibition catalogue, "far more spontaneity and freedom to be found in these light sketches than in any of the finished figure paintings of the period. In such subjects as the robust Mongol who watches a groom catch a spirited horse, or again in the four old men grouped about a chess board, there is a quality of life and of intimate being which is quite extinguished by the careful work of the finished painting."

"These drawings also furnish a valuable commentary on the Chinese painter's methods. In many cases the colors to be used in the painting are indicated by characters written in the proper fields. Leaves of trees are blocked in with suggestive hasty strokes and the type of leaves to be used are indicated by such words as 'bamboo' or 'pine needles.' Drawings are not at present collected by the Chinese, though in ancient times the sketches of great masters were eagerly sought after."

Sterne Reappointed Instructor

Maurice Sterne has been reappointed guest instructor at the California School of Fine Arts.

Ronnebeck and Zorach Storm Centers in Tempest Over Statue



Architectural drawing of the design submitted by William Zorach, New York sculptor, and Burnham Hoyt, Denver architect, for the Vaso L. Chucovich Memorial. The Denver Art Commission recommended the city accept this design instead of that of Arnold Ronnebeck.

The controversy about who shall design the Vaso L. Chucovich memorial to Robert W. Speer in Denver's civic center has reached a new stage. Following a nation-wide competition, the city art commission, by a unanimous vote, has decided that the design submitted by William Zorach, New York sculptor, and Burnham Hoyt, Denver architect, is of "such outstanding merit as to make any

second choice unnecessary." The commission—Frank E. Shepard (chairman), Anne Evans (secretary), Willis A. Marean (architect), R. Idris Thomas (sculptor)—found that "the symbolism is worked out in the most inspiring manner, typifying Mayor Speer's two great dominant characteristics: Vision, represented by the figure of a woman holding a dove, spirit of inspiration, and Achievement, rep-

resented by a man's figure seated with hands folded on the books of wisdom."

In making their recommendation of the Zorach-Hoyt design, the commission, says Frances Wayne of the *Denver Post*, put at naught the selection made June 19 by an advisory committee of a model entered by Arnold Ronnebeck, noted Colorado sculptor. This advisory committee, appointed by the executors of the Chucovich estate, is comprised of E. Clinton Jansen, president of the board of trustees of the Denver Art Museum; Donald J. Bear, director of the museum; Albert Bancroft and John E. Thompson, Denver artists; and F. E. Mountjoy, architect, appointed by Mayor Stapleton to represent the city.

The Denver Art Commission, in picking Zorach and Hoyt, agree with the choice of Maurice Sterne, internationally known painter and sculptor, who was brought to Denver by the advisory committee to give professional advice and criticism. Sterne picked five of the fifteen entries for consideration, placing the Ronnebeck work in fifth place. Later he was amazed to read that Ronnebeck had been given the commission to create a memorial which, Sterne says, "includes the figure of a woman hugging a toy covered wagon to her bosom." In a stinging statement to a member of the advisory committee, Sterne said in part: "I am surprised that you so utterly ignored my advice, as you know I selected five models on the order of merit and rated Ronnebeck's in fifth place. I ask that you reconsider your action, as I consider the competition extremely unfair to exhibiting artists. I am prepared to protest the decision publicly to the press and to all individuals or bodies who are connected with this project."

The controversy may not yet be over, for each faction holds what might be termed a veto power over the other. Under the city charter, put into effect by direction of the



"The Rising City—'and the Desert shall rejoice and blossom as the Rose'." Part of the design submitted by Arnold Ronnebeck and accepted by the Chucovich Advisory Committee. The incised carving of yucca and cactus over which water would trickle from under the plinth of the figure is symbolic of the ground on which Denver was laid out. Designed for both winter and summer weather.

late Mayor Speer, power is vested in the art commission to accept or reject art gifts made to the city by individuals or organizations. On the other hand, it is not obligatory that the executors of the estate accept the findings of the city art commission.

It all started in 1933, when Vaso L. Chucovich, a native of Yugoslavia, died leaving a fortune, \$100,000 of which he set aside for the erection of a memorial to his late friend, Mayor Speer, "that should last for all time." Chucovich named his nephew, Peter Jovanovich, and his cousin, John Chucovich, both of Yugoslavia, executors and trustees to carry out his wishes.

First, Jovanovich engaged Ivan Mestrovic, famed as Yugoslavia's greatest sculptor, to create a design—a huge Moses. That was the beginning of the trouble. The Mestrovic design was discarded when protest was made against \$100,000 going out of the country while American artists were faced with hunger. Meanwhile the city art commission had asked "Why Moses in Denver's civic center?" and refused to vote a site for the ancient leader.

Jovanovich then engaged the services of a local artist, Arnold Ronnebeck. The design submitted was rejected by a unanimous vote of the art commission. As a final solution Jovanovich announced a national competition, in which fifteen leading sculptors participated. To assist in the work of selection, the executors created an advisory committee, which subsequently voted a second design by Ronnebeck the best of the fifteen. So Jovanovich now has two sculptors—Ronnebeck, picked by his own advisory committee; and Zorach, picked by the city art commission and Maurice Sterne.

Mr. Jovanovich, according to the *Denver Post*, maintains that the Zorach design never has been offered to the city by the estate and has indicated that the \$100,000 gift will be withdrawn unless the Ronnebeck design, selected by the advisory committee, is accepted. This possibility, however, is denied by a prominent Denver attorney who says that "the money now belongs to the city, through acceptance of the gift by a resolution of the city council. Securities to the value of \$100,000 set apart by order of the probate court are invested in farm loan bonds, the property of the city of Denver."

The *Denver Post*, which has charged that three members of the advisory committee are personal friends of Ronnebeck and that they had previously protested the rejection of the first Ronnebeck model, requested a public exhibition of all the models submitted in the competition, so that the public might make a choice. This move was blocked when Mr. Jovanovich announced that the models had been returned to their owners.

A letter to THE ART DIGEST from Ronnebeck says in part: "As to the present status of the controversy, the art commission still seems to refuse to acknowledge the fact that I won the anonymous competition."

Zorach wrote THE ART DIGEST: "I remember the late Gaston Lachaise saying to me that he would never enter a competition because, as he said, they are all cooked up—before hand."

Mayor Stapleton of Denver, when asked for his views, made this cryptic statement: "I would rather act than talk."

"The Story of Art" Delegates

Charles R. Morey, professor of art and archaeology at Princeton, and Walter W. Cook, professor of fine arts at New York University, are the American delegates to the international congress on "The Story of Art" at Basle, Switzerland, Sept. 9.

"Snooty" Art Critics Face Sloan Firing Squad



Here is presented a photograph of Mrs. Henry Breckinridge, chairman of New York's Municipal Art Committee, with John Sloan, artist member of the committee, at a luncheon given by Mrs. Breckinridge to complete arrangements to hold regional days at the recent First National Exhibition of American Art in the International Building, Rockefeller Center. Mr. Sloan, guest speaker, attacked New York art critics for their "snooty" attitude towards the exhibition with the statement that "the New York art critic is a kind of effete growth who started in as a cub reporter, was shunted off into the society department and then branched out into covering art. He learns the slang terms in descriptions and tries to keep in touch with the styles in art. He expected this show to conform to the New York Style; therefore he found it disappointing—disappointing because the paintings were not strained through the whiskers of a New York jury." Tentative plans indicate that the Second National Exhibition of American Art next Spring will be even more successful than the initial effort.

How to Get Fame

It is a sad truth that today no artist can hope to attain fame and success without the benefit of publicity; the aid and assistance of the press is as necessary for art as for any other form of public service. And yet, writes Harry Muir Kurtzworth in the *Los Angeles Saturday Night*, "to most artists there is a vast mystery about how some art efforts achieve press recognition and others, no matter how worthy, are always seemingly overlooked."

"The answer is not difficult to find. Before ideas appear in the press they must be written and sent to the press. No magic about that. Before art writers know about exhibits and artists they must be sent notices. That is not so hard to do either. But the fact is all too many exhibitors leave the matter to chance and of course are disappointed."

"Since the world does not believe paintings until they have been translated into words (on account of our medieval system of education which emphasizes books and overlooks art experience), it behooves every artist to emulate the technique of James Abbott McNeill Whistler—and he had no typewriter, either."

"It is impossible to find facts and figures on many of our artists unless the artists themselves provide them in conjunction with their exhibits. The old idea of an artist living apart from the world is no longer in good usage. Unless artists are able to help make art news, especially about their own work, they can expect to find themselves mentioned only in the obituaries."

Mr. Kurtzworth has a particular quarrel

with the inefficiency and uselessness of the average artist's exhibition catalogue, claiming that "it is under the guise of an overwhelming modesty that these catalogues are so dumb and useless."

"The idea that an artist is never known until he is dead is the result of this combination of modesty, shiftlessness, expediency and lack of foresight, which prevents catalogues and art announcements from serving their true purpose."

"For instance, the bulk of art exhibit announcements and catalogues tell nothing of the artist whose work is generally labeled 'Landscape' or 'Portrait' (as one can readily see without a catalogue), nothing more."

"It will cost artists no more and be greatly to their benefit if they see that every catalogue, large and small, tells as much as possible about each painter and each painting. The simple old answers to the questions, who? where? when? why? and what? are what people want to know when they get a catalogue. If your catalogue does not tell these facts in word and picture better save your money to buy pretzels."

Mrs. Pyle, Child Portraitist, Dies

Mrs. Ellen B. T. Pyle, painter, widow of Walter Pyle and sister-in-law of Howard Pyle, famous American illustrator, died at Greenville, Del., on August 1. She was 55 years old. Mrs. Pyle was best known as a painter of child portraits, frequently using her three daughters as models or going to the parks to watch children at play. She was a prominent member of the Wilmington Society of Fine Arts.

St. Louis Buys Work Titian Painted at 88

*"Christ Shown to the People," by Titian.*

Titian's painting of "Christ Shown to the People," long unnoticed under another name in the collection of an English family, has been acquired recently by the City Art Museum, St. Louis, one of the most important acquisitions ever made by that institution.

According to expert opinion—that of Tancred Borenius, George Gronau, August L. Mayer, Wilhelm Suida and Lionello Venturi—the canvas was painted about 1565 and therefore represents the last phase of this great master, who died almost a centenarian in 1576. It is generally conceded to be a version by Titian's own hand of a subject long known to have been painted by him through adaptations or copies by his followers or assistants.

The subject is the familiar Biblical narrative of St. John 19:1-6, when Pilate presented Christ to the populace with the words "Behold the man" (*"Ecce Homo"*). The thorn-crowned Christ, worn by spiritual agony and too spent to face the jeers of the crowd, stands listlessly holding the broken staff of mock empire in his bound hands. To the right and slightly behind, as though urging forward the weary figure of the condemned, is Pilate, one fleshy hand extended, palm outward toward the mob in feigned admonition. The gross face of the Roman procurator is half in shadow but the splendor of his robe and jeweled cap—suggested with consummate skill—clearly indicates his role as the representative of materialism and worldly power.

On the other side stands a youth holding

in one hand the thongs that bind the sensitive hands of Christ. Leaning forward, his leering face is thrown into sharp relief as he appears to be jesting with the onlookers. It seems evident that Titian intended in this picture less an illustration of this dramatic moment of the Passion than a presentation of the bitter and tragic helplessness of simplicity and sensitiveness of spirit at the mercy of wealth, material pride and the callousness of youth.

"It is apparent," writes Meyric R. Rogers, director of the museum, "that Titian in his later years was concerned with other themes than the heroic and splendid song of life on which were founded the noble portraits and majestic genre paintings which had placed him several generations previously at the forefront of his craft. In his old age after an extraordinary life span of experience he seems to bow his head before the inexplicable mysteries of suffering, of evil and of death. It seems as though he felt he had outlived the things which made life significant in its physical aspect. The passing of the conditions and friends surrounding his maturity found him still vigorous of spirit and mind but baffled by that sense of futility which often haunts old age.

"The seemingly careless ease with which only the main essentials of the composition are brushed in—thinly painted save for the passages under direct illumination—the sketchy shorthand of the statement, reveal an almost miraculous mastery of the painter's art. So justly do the relationships of tone

Oriental

As a result of reorganization at the Brooklyn Museum, three new galleries have been opened to the public. The arts of China, India, Korea, Siam and Tibet are displayed in rooms that are beautiful, architecturally and especially decorated to enhance the exhibits. Selections from the museum's Oriental collection have been made by Laurance P. Roberts, curator, to show the greatest possible range in time, subject materials and technique. Much equally distinguished material is kept in reserve so that the installation may be more spacious. These will reward future visits to the galleries by connoisseurs.

In the gallery of India the decorations are carried out in scarlet, black and white. The exhibits attest the homogeneity of Indian expression whether in sculpture, textiles, miniatures, ivory carvings, printed and woven textiles, jewelry or jade. A comprehensive view of the sculpture ranges from the early Graeco-Indian work of Gandhara in north-western India, through typical pieces of the most prolific periods, to the simplified and beautiful bronzes representing the Jain cult and the florid style of extreme southern India workmanship.

Against yellow walls with pilasters decorated in a vivid vermillion, the Chinese gallery exhibits sculpture from many periods, cloisonné, porcelains, pottery and paintings. Large-scale rubbings from ancient cave decorations, painted paper hangings for pillars and an enormous bronze temple figure are outstanding.

An intermediate gallery is devoted to Korea, Siam and Tibet, with material comprising pottery, furniture, small sculpture in bronze gilt, wood carving, lacquer, masks and costumes. Here the decoration is in grey and black, relieved by pilasters brought out with side panels of vivid green.

Taken together, the three galleries illustrate the character of Oriental art expression. Influences and transitions are made apparent.

carry the mysterious uncertainty of the lighting that at a distance passages which at close range appear almost empty are shown to be essential to the scheme and the whole composition becomes alive with an almost supernatural force.

"A hundred years before Rembrandt astonished and dismayed his contemporaries with the novelty and mystery of his atmospheric rendering and psychological insight, the aged Titian had already shown his mastery of the problems which were to take his successors so long to solve. It is obvious that the figure of Pilate in this picture is a striking forecast of Rembrandt's greatest attainments. Certainly only the great Netherlander achieved such a perfect adaptation of technique to expression and such a profound understanding of the use of light as an emotive force. Titian thus shows himself even in his last years far in advance of his contemporaries in the grasp of those ideas and principles which lie at the basis of all that the painters of the 17th century were to strive toward. . . .

"At the time he painted 'Christ Shown to the People' Titian lived on a magnificent scale and his house was visited by all the notables who came to Venice. Vasari, the contemporary historian of Italian painting, found him busily at work in 1556 and he was probably still engaged in painting when he died of old age during the great plague of 1576 which also carried off his painter son, Orazio."

No Chance at All

At the time of the Los Angeles Museum's 17th annual exhibition last season, Arthur Millier, critic of the *Los Angeles Times*, waxed philosophical and gave some advice that bears repeating even at this late date. "Some of the exhibits," he wrote, "are pretty, more tend to be ugly."

"This difference simply reflects the temperament, experience or environment of the painter. The real trouble with most of them is that they are empty of anything but the personal slants of the people who made them. As empty of significance as the casual remarks we all make to each other after reading the morning's editorial or the bit of news which happened to suit our momentary prejudice. Just a lot of undistinguished conversation by people who for the time being have nothing better to do!"

"The painters of the desert in bloom and of cowboys herding steers will doubtless always make a living. They correspond to the writers of adventure stories for the 'pulp' magazines whose business is to supply fictitious adventures made to formula for people who are too busy to have real ones. The occasional great individual who soaks up the life of his fellows in plastic imagery and can paint or model it—nothing in the world can stop him.

"But the horde of 'artists,' disassociated from any useful industry, putting pictures up and taking them down again year after year for puzzled people to walk past and forget—they haven't a ghost of a chance to get anywhere. Like Mr. Average Citizen who has bedeviled his brains opining this and opining that, these several years, such 'artists' might as well look around for some way to apply such brains and knowledge as they have, shaping something people want. Ninety-nine times out of a hundred that 'something' won't be a painted canvas with a frame around, nor a bronze torso either.

"It would be an educational move to take down one-half the show and replace it with average advertisements, photographed or drawn, from magazines and posters now current. Not many of the show's pictures could stand the comparison. Advertisements have to move the onlooker!

"Artists nursed on the 'art for art's sake' idea and fed on stories of starving genius become almost incapable of considering the needs, desires and capacity to pay of their potential audience. They get to thinking their art is just for a special cultivated few.

"Let artists adapt their talents to modern needs and processes—beat those chromo makers at their own game, for one instance—and they won't have to worry who passes the juries at annual exhibitions."

So "Unpopular!"

Winning the bronze medal for "the most unpopular picture" in the Washington Independent Artists' show in 1932 might sound like an inauspicious beginning in the exhibition world. But Hazel Cameron-Menk "didn't flinch and kept right at it," and has won prize after prize after that. Last Spring she took honorable mention at the First Annual State Show at the United States National Museum with an oil of "Christ Church, Alexandria, Virginia," exhibited at several other shows, and nullified her initial "honor" by winning the popular award at the District of Columbia exhibition of the National League of American Pen Women.

Mrs. Menk's ascendancy in four years was backed by study at the Corcoran School of Art and with Garnet Jex.

Houdon's "Buffon"



Original Plaster Bust of George Louis LeClerc, Comte de Buffon, by Jean Antoine Houdon.

The California Palace of the Legion of Honor, San Francisco, announces a master acquisition in the field of 18th century French sculpture. Through the Archer M. Huntington Fund, the museum has just placed on permanent view Houdon's bust of the famous French naturalist Buffon. Created in 1782 as a commission from Catherine the Great of Russia, a great admirer of Buffon's scientific work, the bust is an original plaster, terra cotta in color. It was never executed in marble. Houdon at the time was 41, Buffon 75.

The Buffon bust was sold from the Alfred Sussmann collection in Paris in May, 1922, and in 1934 was exhibited at the Exposition du Siècle du Louis XV at the Galerie des Beaux Arts, Paris. It went to California through the agency of Arnold Seligmann Rey & Co. Houdon, regarded as one of the great masters of the plastic medium in all the ages, is best known in America for his portraits of George Washington, Benjamin Franklin and John Paul Jones. But his portrait of Voltaire, with its penetrating eyes and sharp merciless features, is undoubtedly his masterpiece.

Precious Ivories

Six Byzantine carved ivory plaques dating from the tenth to the eleventh century have been added to the permanent collection of the Walters Art Gallery, Baltimore. While the greatest ivories are preserved as treasures in the great European cathedrals, the recent acquisitions place the Baltimore collection as third largest in point of size, being surpassed only by the British Museum and the Berlin Museum.

Ivory carvings were greatly prized in the period of their provenance because of the rarity of the material, brought with great hazards from Africa. The iconography was strictly dictated by the hieratic religious ideals of the Greek Catholic Church which envisioned the Mother as the Queen of Heaven rather than an earthly being, and which prescribed the scheme of all representation. The ivories are of further significance because they are almost the only instance of sculpture by the Byzantines. In style they are closely allied with the manuscript illuminations and miniatures of the period. Marvin Chauncey Ross, research associate in medieval art at the Walters Gallery, has made a special study of the new pieces.

Scenes from the legendry of the Virgin were favorite subjects. One ivory depicts the moment when Her bier had been stopped in the streets by the Jew whose arm was withered in punishment, while Christ carries the soul of his Mother, represented as a child, to Heaven. The strictly symmetrical arrangement of the figures gives the complicated group solidity and dignity. In the same tempo is a carving formerly in the collection of Count Stragonoff at Rome, showing the Crucifixion and Ascension of Christ. A plaque representing four saints is illustrative of the delicate charm characteristic of some of the Byzantine art. A part of a triptych, this item appears to belong to another fragment in the Hermitage collection.

So essentially rare, the survival of even a few ivory carvings is remarkable. Most of them belonged to the great churches of Constantinople and were scattered when the churches were sacked during the wars of the Middle Ages. The Crusaders took many of them back to Europe and presented them to their own churches.

Not for Canada!

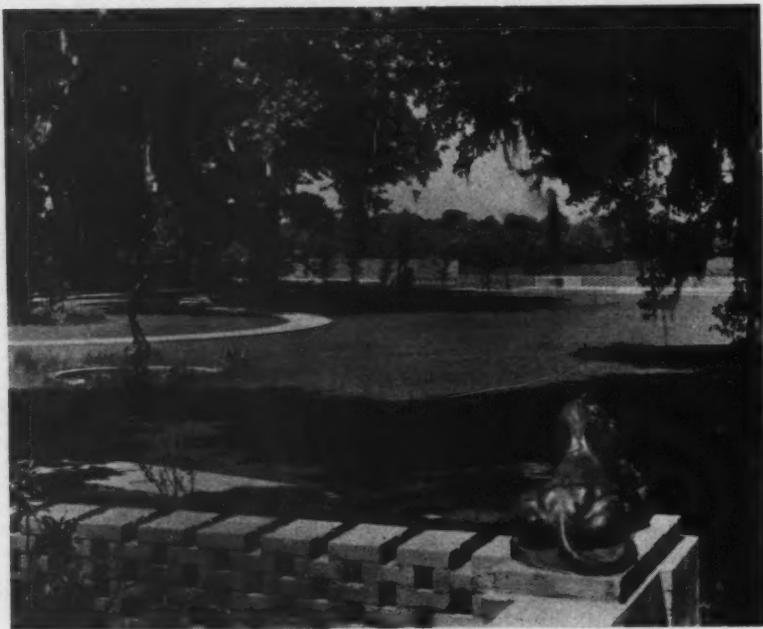
There is a good deal of anarchy in our art and letters today, caused by permitting alien elements—Slav, Mongol, Negroid—to intrude into a sphere in which they have no place. These elements have their value, no doubt, but that value is not for us, and I do not believe that we shall have again great poets, great painters, or great thinkers, except by a return to the tradition which in the past has produced the first order of genius, and whose resources are not exhausted.—Lord Tweedsmuir, Governor-General of Canada.

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Huntingtons Give Outdoor Sculpture Gallery to the South



—Photo Courtesy of Arden Gallery.

Section of Brookgreen. Foreground: "Tiger" by Anne Hyatt Huntington; center: "Fauns at Play" by Charles Keck; left: "Young Diana" by Anne Hyatt Huntington.

Sculpture comes into its own at Brookgreen, the South Carolina estate of Mr. and Mrs. Archer M. Huntington, near Georgetown on the Waccamaw River. Here, under the patriarchal trees which cast patterned shadows on smooth lawns, ancient boxwood or indigenous flora, more than 130 works by prominent American sculptors are placed in congenial and harmonious surroundings. For Brookgreen is a sculptor's paradise, his dream—something to soothe him for the despair felt at the exhibition of his conceptions in crowded galleries against bare or musty, fabric-hung walls. This unique open-air museum has been presented to the State of South Carolina together with an endowment fund of \$1,200,000 so that Brookgreen, lovingly and imaginatively con-

ceived, may be maintained and further enriched through the years to come.

Brookgreen is a logical outgrowth of the interests of its originators, Anne Hyatt Huntington, prominent American sculptor, and Mr. Huntington, art patron, poet and traveler. The project was begun some six years ago when the donors sought a retreat from their New York residence where they might enjoy the spacious surroundings and winter climate of the South. Four plantations were acquired, Laurel Hill, Springfield and The Oaks, besides Brookgreen, all rich in historical association with the family of Governor Joseph Allston of Revolutionary War times. The site on which the old mansion was built and the live oak walk which leads to it have been

developed into a garden whose paths follow the shape of a gigantic butterfly with outspread wings and antennae.

Along the walks through the Brookgreen garden, sculptures have been placed with tasteful regard for the enhancement of the scene. Numerous pools and fountains have been incorporated in the landscape, to serve the aquatic themes so dear to sculpture since ancient times. A roofless structure of cement-sprayed brick has been erected for the display of small pieces, which achieve their greatest effectiveness in a sequestered spot. An open-work brick wall built in shallow curves defines the garden enclosure. Standing at the gates are panthers in black bronze with green eyes, the work of Wheeler Williams. Atop the gate posts are bird forms by Paulanship, and within the garden eleven further examples of his work. Some of Mrs. Huntington's favorite pieces from her many distinguished commissions are placed in the Brookgreen setting.

The list of sculptors whose work has been deftly incorporated in the open air museum amounts, almost, to an index of American plastic art. Of the 130 pieces at present in Brookgreen, 102 have been acquired through the Arden Galleries, New York. The sculptors:

Herbert Adams, Robert A. Aitken, George Grey Barnard, Chester Beach, Percy Bryant Baker, George Winslow Blodgett, Abram Belskie, Alexander Stirling Calder, Gaetano Cecere, Cyrus Edwin Dallin, Abastenia Saint Leger Eberle, Daniel Chester French, James Earle Fraser, Harriet W. Frishmuth, Beatrice Fenton, Henry Hering, Eli Harvey, Ernest Bruce Haswell, Joan Hartley, Ralph Hamilton Humes, Walter Hancock, Grace Mott Johnson, Carl Paul Jennewein, Louis Paul Jonas, Helen Hounsey, Charles Keck, Mario Joseph Korbel, Ernest Wise Keyser, Benjamin Turner Kurtz, Albert Laessle, Leo Lentelli, Gertrude Katherine Lathrop, Katherine Ward Lane, Frederick William MacMonnies, Hermon A. MacNeil, Harriet Randolph Hyatt Mayor, Robert Tait McKenzie, Edward McCartan, Charles Henry Niehaus, Berthold Nebel, A. Phimister Proctor, Albin Polasek, Edith Barretto Stevens Parsons, Brenda Putnam, Frederick Roth, Augustus Saint-Gaudens, Lawrence Tenney Stevens, Paul Troubetzkoy, Bessie Potter Vonnob and Adolph Alexander Weinman.

More recent additions are:

Edmond Amateis, Marion Branning, Solon H. Borglum, Edith W. Burroughs, Allen Clark, Joseph A. Coletti, Anthony de Francis, Jo Davidson, Gleb Derujinsky, Janet de Caux, Hunt Diedrich, Rudolph Evans, Laura Gardin Fraser, Avard Fairbanks, Sherry Fry, Paul Fjelde, Victor Frisch, Dorothea Greenbaum, Frances Grimes, John Gregory Trygve Hammer, Paul Hertz, Ralph Jester, Sylvia Shaw Judson, Joseph Kiselewski, Isidore Konti, Anna Coleman Ladd, Robert Laurent, Katherine Lane, Georg J. Lober, Bruce Moore, Oronzio Maldarelli, Pietro Montana, Furio Piccirilli, Attilio Piccirilli, Richard Recchia, Walter Rotan, Charles Rudy, Charles Cary Rumsey, Edward F. Sanford, Janet Scudder, George Snowden, Albert Stewart, Eugenie Shonnard, Eugene Schoonmaker, Grace Talbot, Katherine Van Cortlandt, Heinz Warneke, Sidney Waugh, Mrs. Harry Payne Whitney, Julie Yates, Mahonri Young, Milton Horn, Ailie Tennant, Constance Ortmayer, Sahl Swarz, Joseph Nicolosi, Benjamin Hawkins.

Art Museum for Birmingham

The recent litigation over the will of Miss Mammy Fogarty was finally settled by a jury decision, allocating her estate of \$40,000 for the museum of art which she hoped to found for the city of Birmingham. Miss Fogarty, who died at the age of 83, was one of the founders of the Birmingham Art Club and one of the first members of the Alabama Art League. Her generosity has given Birmingham a nucleus upon which to build its museum fund.

Cheap, Cheaper, Cheapest

"There is nothing cheaper than the idea that for a thing to be good is must be expensive"—Le Baron Cooke, in *Epigrams of the Week*.



Another Section of Brookgreen Open-Air Sculpture Museum. In right foreground: bird-bath, "Boy With Squirrel," by Walter Hancock.

"For Communism"

The exhibition of pictures "Against War and Fascism" which the American Congress Against War and Fascism is circulating throughout the country brought a negative reaction from Harry Muir Kurtzworth, critic of Los Angeles *Saturday Night*. Mr. Kurtzworth wants to know why these "art shirts" continue to "beat around the chaparral:"

"Now that the artists have been 'roped in' on this program 'against war and Fascism,' it may be well to see how absurd is any movement merely 'against' something. A parade against war and Fascism is being planned in Los Angeles, we understand. It is presumed a section will be reserved for the 'art shirts.' The whole affair assumes the aspects of a 'shirt movement.'

"Why do these organizations beat around the chaparral? Americans know Communists when they hear them, no matter under which left-handed title they parade.

"The true name of this undertaking, which the artists have unwittingly been allowed to sponsor, is 'For Revolution and Communism' . . . The phrase 'Against War and Fascism' is merely a polite way of trying to express the fact without arousing the suspicions of outsiders.

"The idea of artists getting together for mutual welfare is a fine and a very old one. It may be an artists' union along the lines of the ancient guilds of Saint Luke, patron saint of painters, would help eliminate many of the difficulties besetting the artists' path these days.

"The only result thus far achieved by this Artists' Union has been the refusal to show paintings in public institutions except when a rental has been paid. All of which caused much argument here and there but no vacant spaces on any gallery walls.

"There is much justice in the artist being worthy of his hire. There is no reason why he should amuse the public at his own expense. A good picture, either still or moving, ought to be worth paying to see. European artists support their exhibits by admission fees, which the public gladly pays."

Returning to the subject of the American Artists' Congress, Mr. Kurtzworth continued: "We wish these American Artists' Congress fellows would put some of their talents to work worrying about things in their own province instead of gnashing teeth and tearing hair over war and Fascism. . . .

"Seeming to think the United States has gone Fascism and is looking for a fight, or the artists can 'save' this country by urging here the 'freedom' of Communist Russia is folly. There is much good artists can do for the welfare of any nation, but this group is just talking, probably, mostly for its own amusement, and will be until it undertakes a definite 'art for America' program.

"The shoemaker's children, the watchmaker's clock and the Artists' Union 'Art Front' seems all to be in the same class. One look at the art or rather the lack of any esthetic quality, layout, typography or illustrations in the 'Front' tends to discredit whatever art project this group seeks to further.

"The Chinese have a phrase, and a very ancient one, which when properly translated may be helpful here. It is, 'Yih hua chia pao tsien tsi.' The unexpurgated translation reads, 'One picture worth ten thousand words,' especially when an artist begins wasting his time talking about the splendors of art in Soviet Russia!"

Ufer, Painter of Southwest, Dies at Taos



Walter Ufer Working Outdoors in Taos.

One by one the veterans who made the art colonies of Santa Fe and Taos world famous pass on. The latest to go is Walter Ufer, who died in Taos on August 2 at the age of 60. Ufer's death follows closely those of E. Irving Couse and W. Herbert (Buck) Dunton, two other pioneers who discovered the paintability of the Southwest in general and the Taos Valley in particular.

Ufer was a native of Louisville, Kentucky, born on July 22, 1876. As a youth he felt an inclination to study art and at seventeen worked his passage on a vessel bound for Germany. There he entered a lithographer's printing plant in Munich as an apprentice, acquiring that remarkable accuracy of draftsmanship which he afterwards used so successfully in his painting. He returned to America in 1913 and for several years acted as manager of the art and advertising department of Armour & Company in Chicago. He was a student in the night school of the Art Institute of Chicago during this period.

Later, intrigued by the color and picturesque life of the Southwest, Ufer built a studio at Taos, New Mexico, where he spent the remaining years of his life. He soon became noted for his remarkable rendering of the life of the Indians who had their pueblos scattered around Taos and Santa Fe. Here his talent for correct drawing came into use. His powers of observation enabled him to put on canvas a true and vivid picture of life in the Southwest. His color has been described as bold, his composition arresting, and he made his subjects, whether human or animal, singularly alive.

Ufer won a long list of prizes and his works

hang in many American and foreign museums and private collections.

A final tribute was paid Ufer in his Des-Georges Street studio, where artists and friends from Santa Fe, Albuquerque, Texas, Oklahoma, Illinois and New York came together to hear reminiscences of individual experiences with Ufer during his lifetime. The studio, except for floral decorations, was much as it had been when he painted in it. E. L. Blumenschein conducted the memorial hour and introduced seven speakers. John Dunn, who brought Ufer on the stage up the canyon to Taos twenty years ago, spoke of him as a friend and humanitarian. The others, E. Martin Hennings, Kenneth Adams, Eleonora Kissel, Dorothea Fricke, Joe Svoboda, all artists, and John Hudson Bradley, scientist and writer of the University of California, spoke of Ufer's encouragement of and belief in young artists, his dynamic personality and his love of the Southwest.

At the conclusion, Bob Abbott, a friend of long standing, and Jim Mirabel, Taos Indian friend and model, took the small copper urn containing the artist's ashes to the mouth of an arroyo east of Taos and there scattered them to the four winds to blow over the Taos Valley in compliance with Ufer's last request.

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A California Step

Californians will be asked to vote on an amendment to the state constitution this coming election which, if passed, will have a profound effect upon the cultural growth of the state. The amendment reads: "The Legislature of the State of California, the board of supervisors of a county or city and county, the council or other governing body of any other political subdivision of the State of California, having authority to acquire and maintain publicly-owned museums or art galleries, are and each is hereby granted the power and authority to enter into contracts and leases with non-profit corporations, organized under the laws of California, for the management and control of any part or all of the exhibits of such museums and art galleries."

Put into other language this means that every community in California will be enabled to co-operate with Boards of County Supervisors in creating additional civic attractions throughout the state, and to work for the best interests of the art museums, not now permissible under the state constitution. This amendment would allow the management and control of exhibits and art objects within the walls of museums or galleries to be handled more efficiently by citizens grouped together in private non-profit corporations interested in developing and maintaining cultural interests to fit the particular needs of each community. Stuffed animals and stage coaches would not be displayed under the same authority as paintings and Chippendale chairs.

Donors and generous patrons would thus be encouraged to make gifts to the people, fully realizing that non-profit corporations, organized under the laws of California, would be able to administer these funds to best advantage for all concerned. It would not dispense with support of art galleries and art museums or museums of history or science by funds raised from taxes.

Many have asked why Los Angeles, America's fifth great city, with more than 1,250,000 inhabitants and a background extending to 1781, has few representative art collections of its own, no art endowments and no separate art museum. Some say that this is because Los Angeles is young and is attending to the physical aspects of civic progress, while cultural things will come later.

The real reason for Los Angeles' lack of an art museum is: art patrons object to their gifts of paintings, sculpture, prints and decorative arts being accessible only in proximity to rooms full of stuffed birds and beasts in a museum of science and natural history. The greatest obstruction in the path of a splendid art museum and outstanding art collections in Los Angeles lies in the fact that the Board of Supervisors is legally and personally responsible for the County Museum and they cannot delegate authority for the adequate advancement of art as has been done in New York, Chicago and other art centers. All funds, works of art, all civic art undertakings must begin in Los Angeles with the Board of Supervisors or they must be undertaken outside the County Museum, for which the people have spent more than \$3,600,000 but in which no group has any voice representing the art interests of the people.

It was not until 1927 that this unusual situation became sufficiently evident. Then a group of outstanding citizens realized that the next step in the cultural development of Los Angeles should be to provide facilities for a great art museum. This group decided

that a fund of \$5,000,000, which they were ready to give, would provide a wing to the County Museum and enable additions to be made to the community art collections. All of this fund was to be turned over to the County and the funds administered by a Board of Trustees. William Preston Harrison, the city's outstanding art donor, was appointed by them to submit the plan to the Board of Supervisors.

However, the supervisors told Mr. Harrison in substance: "We will be very glad to accept this art gift on behalf of the people. Unfortunately, you cannot appoint your own Board of Trustees. Legally all funds and gifts of art to Los Angeles County must be administered by the Board of Supervisors." The result was that the project was shelved and the funds went to various educational institutions, where trustees with interests and experience in keeping with the spirit of the gifts were appointed as administrators.

This stumbling block still remains. Members of the Los Angeles Art Association seeking a remedy have submitted the above amendment. This amendment, having been passed by both houses of the state legislature, will come up for popular approval this November. The Los Angeles Art Association's legal committee, responsible for this step in California's cultural history, are Judge Russ Avery, Allen C. Balch, Edward A. Dickson, Harry Chandler, William May Garland, William Preston Harrison, Harvey S. Mudd and Richard J. Schweppe. Civic leaders of San Francisco, San Diego and other communities have expressed approval and interest in the purely legal aspects of this far-seeing constitutional amendment.

Harry Muir Kurtzworth, director of the Los Angeles Art Association, writing in the Los Angeles *Saturday Night*, compares the cultural

history of Los Angeles with that of Chicago: "From \$1,500 in 1893 to \$8,714,121 in 1936 certainly stands out as an excellent record of accomplishment in the short space of 43 years. Could Los Angeles ever have such art enthusiasm? That is the endowment behind the Chicago Art Institute. . . ."

"The first million dollars of endowment for art in Chicago was not achieved until 1917. The first twenty-three years of arduous public service were necessary before art in America's second city was taken seriously as a civic asset. Since that time bequests and gifts have averaged a half million dollars each year. The income from these various bequests is used to give Chicago its most outstanding treasure and major attraction, the Art Institute, the hub around which turns the cultural life of the metropolis on the shore of Lake Michigan.

"The average attendance of 891,000 a year is an indication of the kind of a civic magnet the art investment has turned out to be for the 'city of the wild onions.' ('Chicago' is an Indian word for a beautiful blue-lavender lily, related to the leek, onion and garlic families. In the springtime these blossoms carpet the valleys for miles about its name-sake, Chicago.)

"The passage of Constitutional Amendment 62 will place Los Angeles in a position to have an art museum of which it, too, can be proud. The Los Angeles Museum has no art endowments, because people will not leave funds to an institution, in which donors can have no voice."

Arthur Millier, art critic of the Los Angeles *Times*, writes: "The need of such an amendment is clear. Political governing bodies are temporary and are harassed by pressing problems. Art museums are permanent and only operate well under consistent policies."

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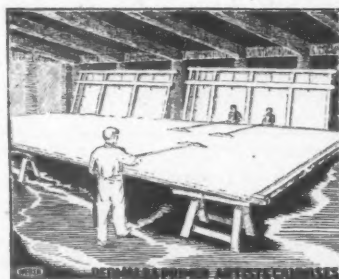
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Helps the Fame of Chicago's Own Artists

Chicago, perhaps more than any other city, honors the artistic prophets of her own community. Each year the East wing galleries in the Art Institute are given over to individual exhibitions by local artists. Eighteen shows are being held, through September 23, as diverse in their subject matter and treatment as the work of a cosmopolitan area is wont to be. Nine of the artists are foreign born; nine are natives, few having resisted the lure of foreign art capitals for their early training or later travels.

Each of the exhibitors is characterized in the *News-Letter* of the Art Institute. Fritz Brod, Prague, came to America in 1924. "Her work is creative, marked by tonal harmony, with a decided modern technique." Karl Buehr has been an instructor in the school of the Art Institute since 1894, although he was born in Germany. Medals and prizes have come to Buehr from the major exhibitions of the world. He is "distinguished for portrait and landscape."

Edward Cameron, born at Ottawa, Ill., in 1862, was educated at the Art Institute and in Paris. During the last decade of the 19th century he was art critic for the *Chicago Tribune* and painted murals for the 1893 World's Columbian Exposition. Mural and other commissions have won this "non-modern" artist innumerable medals. Elsie Donaldson, Maryland born and Art Institute trained, has been active in decorating public buildings under WPA. In 1934 Miss Donaldson won the Chicago Woman's Aid Prize. Her favorite themes satirize feminine foibles, such as sales rushes in department stores, painted in a semi-modernistic style.

Oskar Gross, born in Vienna in 1874, studied at the European academies and has received international recognition. Gross once did murals, but since 1910 in Chicago he has devoted his time to portraits and figure compositions. Andrew J. Haugseth, born in Norway, taught at the University of Nebraska following his training at the Art Institute. His travels to New Mexico resulted in studies of the American Indian. "Van Gogh's Last Day" is one of the most striking pictures in the collection, based on the facts given in that eccentric artist's biographies and painted in his style. Another native of Vienna participating in the Chicago exhibitions is Rudolph Ingerle who has traveled and studied extensively in European countries. Ingerle, who paints landscapes of the Great Smoky Mountains of North Carolina and Tennessee, is a conservative whose brush "possesses great power and beauty."

Charles Killgore, American, has been on the art staff of the *Chicago Tribune* for 17 years. He was the first Chicago artist to discover the painting opportunities of Mexico. Californian and Mexican themes are endowed by Killgore with fine drawing and rich color. From Germany and trained at the Academy of Munich, Julius Moessel came to Chicago ten years ago. Although he was a noted architectural mural painter in Munich, he found that easel pictures won a readier market in this country. "Superb draughtsmanship and technical excellence" are cited in the *News-Letter's* description of Moessel's work.

Dale Nichols, Nebraska, also studied at the Art Institute. His immaculate canvas "End of the Hunt" was awarded the Hearst prize of \$300 in the Chicago Artists' show last year. Careful, non-modern draughtsmanship, broad and striking color distinguish his farm themes. Another Chicago-trained American



Sketch for "Hesperides," by Boris Anisfeld.

is Pauline Palmer, who also studied in Paris. Her portraits, landscapes and village scenes have been cordially received by jurors and collectors. Hubert Ropp, American, with Chicago, Vienna and Paris training, is both painter and sculptor. With a touch of modernism, Ropp's work approaches surrealism. Since 1914 Boris Anisfeld has worked in the United States, coming from Roumania. "Symphonic phantasies" in color are a facet of the expression of this Art Institute faculty member. Julia Thecla, Chicago born and trained, uses water color as a thick paste laid on hard paper to achieve her "dream phantasies" of dainty forms and delicate pastel tints.

Distinctly modern and concerned with the record of his own emotional reactions to his environment, is the work of Joseph Vavak, born in Vienna, student in Paris, New York and Chicago. Carl Wernitz, noted Chicagoan who is president of the Chicago Academy of Fine Arts, exhibits a collection of sketches from a recent world tour. Nicola Ziroli, born in Italy in 1908, studied at the Art Institute. His modern treatment extends to Chicago and Mexican subjects as well as still life. The artist who signs himself Zeissly comes from the famous family of painters named Albright, of Naperville, Ill. His meticulous canvases often represent a year's concentration. Zeissly (Malvin Marr Albright) studied at the Art Institute. During the war he painted for the surgical department of the A. E. F. in France.

France Decorates Browne

George Elmer Browne, member of the National Academy of Design and president of the Salmagundi Club and of the Allied Artists of America, has been officially notified that the President of the French Republic has conferred on him the rank of Knight of the Legion of Honor. This award marks the second time that the French government has decorated Mr. Browne. In 1925 he was made an Officier de l'Instruction Publique et des Beaux Arts. The artist, one of whose paintings was purchased recently by the Metropolitan Museum, is spending the summer in Provincetown, where he conducts a summer school.

Cromwell Lives!

The civil war in Spain has resulted in the destruction of virtually all of the church art in the vicinity of Barcelona, according to reports received from Prof. Walter W. S. Cook, chairman of the New York University graduate department of fine arts.

Dr. Cook, an American authority on Spanish art, has been touring the Catalan provinces gathering material for a series of lectures to be given this fall at the Metropolitan Museum in co-operation with the university. He was a guest at the Hotel Colon in Barcelona on July 19 when that building became the center of the revolt in Catalonia. With 90 other guests he sought shelter in the basement until the rebellion was put down by the Civil Guards who remained loyal to the Leftist government. When the revolt collapsed, Dr. Cook spent four days tramping the streets in an effort to check up on the amount of damage done to the churches and other monuments of Spanish culture.

"The Communists and Anarchists attacked and set fire to practically every church in Barcelona, and I saw many of them while they were being burned," Dr. Cook wrote to a colleague at the university. "The usual procedure was to throw mattresses taken from the hotels into the churches, pour gasoline over the mattresses and set them on fire. In one place they found priests who may have offered resistance. They were shot, great red crosses were painted on their cassocks and the crowd cheered as their bodies were dragged through the streets.

"Practically all the finest ecclesiastical monuments in Barcelona have been destroyed by fire, with the exception of the Cathedral and the convent of Pedralbes. The roof and tower of the Cathedral were hit by stray bullets but the Cathedral was surrounded by Assault Guards who allowed no one to approach. On the other hand, the Archbishop's Palace, across the street from the Cathedral in the Calle del Obispo, was sacked and looted as I watched from the street.

"Although I did not visit every church in Barcelona, I did visit every important one, and in many instances arrived in time to see the actual destruction take place. The Church of Santa Ana, near the Plaza de Catalunya, is a Gothic Church dating from the 14th Century. This contained two important retables by Vermejo, the greatest master of the 15th Century in Spain. This was completely wrecked and so thoroughly burned that even the vaulting fell. Santa Maria del Mar, probably the finest example of Catalan Gothic architecture, after the Cathedral of Barcelona, was gutted by fire. When I last saw it the statues on the facade had been spared but they may have been destroyed since then. I went into the interior while it was still burning. All the 15th Century retables have been burned, the beautiful stained glass smashed, and only the walls stand.

"The church of San Pedro de las Puellas, dating in part from the 9th Century, is almost completely wrecked. This was burned in an anti-religious riot in 1909, rebuilt, but it is now a total wreck. The famous Gothic church of El Pino was also badly burned by fire. The great rose window lies in fragments on the pavement in front of the facade. The fine

Baroque church of El Belen, in the Ramblas, is also a complete wreck. Other important churches in Barcelona which were burned and wrecked by the mob are: La Merced, Church of La Madrona, in the Calle Tapiolas; Church of Carmen and the Convento de los Escolapios in the Ronda de San Antonio; San Augustin, the Convento de los Carmelitas, and the convent of nuns in the Plaza de Blasco de Garay; and the Chapel of la Sagrada Familia.

"These are only a few of the more important monuments destroyed, which have a great artistic value, many of them dating from the Gothic period and constructed in the 14th and 15th Century. Practically every parish church of less importance was also set on fire and the statues thrown into the streets.

"Within three days the artistic patrimony of Catalonia was largely destroyed. I stood with the crowd in many cases and watched the destruction go on. The crowd shouted 'No hay mas iglesias, no hay mas curas' (there are no more churches and no more priests). For the past twenty years I have been coming to Spain to study the artistic monuments, especially the Romanesque and Gothic periods and I would never believe that this could happen in Barcelona had I not seen it happen directly before my eyes.

"What has happened in Barcelona and all Catalonia in the matter of destruction of religious and artistic monuments has also been going on elsewhere in Spain during the past three months, especially in the province of Valencia and in Andalusia in southern Spain. In Alicante and Elche hardly a church is standing. However, the destruction of a small, modern, ugly parish church is of little artistic loss whereas in Barcelona some of the finest artistic monuments of the city have been irreparably damaged and destroyed."

Van Gogh, 637,344

The Museum of Modern Art announces that with the opening of the Van Gogh exhibition at the Art Institute of Chicago on August 26, the exhibition has been seen by 637,344 people in its nation-wide tour. The attendance figures since its opening in New York last Nov. 5 are: New York, 123,339; Philadelphia, 45,569; Boston, 100,376; Cleveland, 78,500; San Francisco, 227,540; Kansas City, 27,900; and Minneapolis, 34,120.

Up to the present San Francisco's record has exceeded all others, a tribute to her art-loving public. In Philadelphia the month of the exhibition coincided with a period of bitter cold last winter. A similar situation—though at the other end of the thermometer—affected the attendance figures in Minneapolis, where the show was held from July 20 to August 17, in death-dealing heat. When the exhibition closes in Chicago on Sept. 23, it will go to the Detroit Institute of Arts and then to the Art Gallery of Toronto. It will then be shipped back to the Museum of Modern Art where the pictures will be packed for their return to Holland, the permanent home of most of the exhibits.

Find Body

The body of Lewis Symons, president of the antiques firm of Symons, Inc., was recovered Aug. 17 from the base of an embankment at Naniamo, B. C., where he had fallen to his death Aug. 15. Symons, according to the New York *Herald Tribune*, was following a trail near the Little Qualicum River after dark when he lost his footing and plunged over the ledge. He was only 34, and was visiting British Columbia with his wife.

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CORRECTION

The address of Mr. A. G. D'Elia given in the August 1 advertisement of Devoe & Reynolds Co., on page 17, should have been 2229 Silveridge Ave., Los Angeles, Calif., instead of 1777 Vermont Ave. of the same city.



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"In All Directions"

Post-Surrealism, probably the most sensational of the latest "isms" in the world of art, continues to agitate the critics of America. Four members of the guild from Hollywood, Helen Lundeborg, Grace Clements, Lorser Feitelson and Knut Merrill, and one from San Francisco, Lucien Labaudt, held an exhibition at the San Francisco Museum of Art last Spring and the critics, amazed and puzzled, turned to humor and philosophy in an effort to explain the exhibits to their readers. At present the Post-Surrealists are holding an exhibition at the Brooklyn Museum, but the New York critics have treated the show with a rather cool dignity.

The late Junius Cravens of the San Francisco News was reminded of the hero of Stephen Leacock's "Nonsense Novels," who jumped on his horse and rode off in all directions. "A group which includes one San Francisco and four Hollywood painters," wrote Mr. Cravens, "has fashioned a raft of flotsam and jetsam of assorted wreckage, and hoisted a signal called Post-Surrealism. The raft is now aground on the San Francisco Museum of Art shoals, awaiting the next high tide."

Continuing his sad saga of the Post-Surrealist raft, Mr. Cravens was not overly optimistic of it ever sighting a shoreline: "The Post-Surrealist raft is built not only of odds and ends of Surrealism but also of almost everything from primitive African Negro sex symbolism to taintypes. Like other forms of 'intellectual' art expression today, Post-Surrealism is just another product of the aimlessness of our age. And if it is at sea, it probably is no more helplessly adrift than are others of its species."

"With no shoreline in sight, it may have as good a chance as many another contemporary art raft of drifting coastward. That is doubtful, but you never can tell."

Mr. Cravens tendered a word of warning to the young artist who mistakes a will-o'-the-wisp for the light of reality: "The young minded or 'progressive' lesser artist of today is an orphan of the storm. As he desires a haven but has no place to go, he is willing to try anything once. It is not to be wondered at if, in his confusion, he sometimes mistakes a will-o'-the-wisp for a reality."

"In viewing contemporary art, your correspondent is sometimes reminded of a passage in one of Stephen Leacock's 'Nonsense Novels.' The handsome hero, having been spurned by Gertrude the Governess, drained a dipper of gin, jumped on his horse and rode off in all directions."

"Art, in a general sense, follows the trend of its age because that is the line of least resistance. But the individual artist need not follow that trend, as the greatest of the creative masters have proven. A Cézanne or a Van Gogh struggles out of the main current firmly to grasp a personal conviction, not frantically to clutch at a passing straw, as one who is drowning."

"An artist becomes a creator only when he has the vision to distinguish reality from the ephemeral, when he perceives that reality exists only within himself and that artistic integrity alone will give him the strength to dig it out."

"It is the lesser artist who blindly rides off in all directions in search of the proverbial Bluebird, not perceiving that it has been in his cage at home the whole time, waiting to be released."

"Post-Surrealism opens a new personal path to the artist in so far as it is both autobio-

ART TO HEART TALKS

By A. Z. KRUSE

The sophomore usually builds up a code of his own for the sole purpose of scoffing at all those who do not conform with his distorted perspective of life and experience. He tries to veneer his vicious cynicism with a lacquer of philosophy. The quick-cracking nature of this type of pseudo-intellectual varnish exposes a primed undercoating of bitterness mixed with secret revenge for fear of impending personal failure.

Only one possessed with this sort of attitude greets every one he meets with a tirade of alibis about the other fellow's success and apologies for his own unnoticed supposed talents. Sophomoronism finds a lodging place in the minds of those who refuse to grow up mentally.

graphical and self-psychoanalytical. But it leads him into a blind alley. He can't go on about himself indefinitely. And when he is through with himself, there is nothing new to turn to. Aside from that, it is the same old stuff, too thinly disguised. . . .

"Post-Surrealism is a catchy phrase, a fittingly sensational name for a shooting star to which the itinerant artist may hitch his wagon of the moment. Gather ye its rosebuds while ye may. It is as amusing as a comic strip, and probably about equally as enduring in aesthetic significance."

Four Chicago Galleries Move

With the opening of the gallery season in Chicago, four firms announce changes of address. The Anderson Galleries are enlarging their space in the Congress Hotel in South Michigan Avenue and will be found at number 536 instead of 530. The Arts Club has leased a different suite in the Wrigley Building and with the shift acquires a river view. Moving across the street, the Chicago Galleries Association will have more ample facilities at 215 North Michigan Ave. The Quest Gallery makes the longest journey of all in transferring from the Fine Arts Building to a gray stone house on Tower Court, opposite the old Chicago water tower.

Celebrating their 52nd year, Anderson's will have one of the handsomest galleries west of New York. Carroll Anderson, proprietor, practically grew up in the establishment his parents founded and made nationally and internationally famous at the time of the Columbian Exposition. The new location on Oct. 1 will provide double the window space and side-walk frontage of the former.

More Harrison Gifts

Mr. and Mrs. Preston Harrison have just presented the following paintings to the Los Angeles Museum as additions to the Harrison Gallery of Contemporary American Water Colors: "In Cuba" by Stuart Davis, "Man and Woman" by A. Walkowitz and "In Maine" by William Zorach. Oils by E. Gonsouin, Georges Kars, Henri Le Sidaner and Jean Marchand have been added to the Harrison gallery of French Paintings.

The Harrisons donated paintings to start the gallery of American art in 1918, and the French gallery opened in 1931. Both groups have had important additions each year.

Questions the Taste of Artists

"It all boils down to taste, that rarest of all commodities even among the breed of artists."—*Florence Davies in the Detroit News.*

The Mellon Gallery

John Russell Pope, internationally known architect for art galleries, has been selected to design a national gallery of art in Washington to house the paintings given to the nation by Andrew W. Mellon. The A. W. Mellon Educational and Charitable Trust, organized in 1930 to create the gallery, was given until June 30, 1941 to complete the project, for which Mr. Mellon turned over \$10,000,000 in securities. No date has been as yet set for the start of construction work, nor has a choice of site been made.

Mr. Pope's experience in art museum designing extends to both sides of the Atlantic. He is associate architect for the extension of the Tate Gallery in London, and is in charge of the extensions being built on the British Museum to house the Elgin marbles. Mr. Pope designed the alterations necessary to transform the Henry Clay Frick mansion into an art gallery, and also planned the Frick Art Reference Library building. A more recent commission was to design the extensions to the Metropolitan Museum which are being financed by the government's W. P. A.

The purpose of the new gallery, according to Mr. Mellon's deed of trust, will be the permanent housing and exhibiting of great works of art. Mr. Mellon's own collection, which has been valued by Lord Duveen at \$40,000,000, will be the nucleus around which he hopes still greater assemblage of art will be assembled.

Kihn, Engraver, Dies

Alfred Charles Kihn, one of the last survivors of the vanishing art of steel engraving, died in New York August 12 of a cerebral hemorrhage at the age of 68. Mr. Kihn was the designer of the Victor Talking Machine Company's trademark cut, "His Master's Voice," being called in to do the engraving after the sculpture of a little dog "listening to his master's voice" coming from one of the machines had been declared the winner in a trademark competition.

The son of parents who fled from Germany in the Carl Schurz uprising in 1848, Alfred Kihn grew up a liberal, being a prominent member of the Socialist Labor Party. His most prized etching is said to have been one he did of Karl Marx. Four years ago the Soviets invited him and his brother Charles to Russia, but they declined because of their age. Mr. Kihn is survived by his son, W. Langdon Kihn, well known artist who specializes in painting the American Indian.

Cellini Leads in Contest

Nearly every graphic artist in the world, the Limited Editions Club states, apparently wants to illustrate Benvenuto Cellini's "Autobiography." Entries in the club's recent international competition for book illustrators were given a list of 25 books members desired in illustrated editions. Of the 400 contestants, 68 sent in designs for Cellini.

When the jury made its awards three honorable mentions were made: to etchings by Cyril Bouda, Czechoslovakia; gouache paintings by C. Pal Molnar, Hungary; and color drawings by Valenti Angelo, Bronxville, N. Y. Further, one of the thousand dollar prizes went to Fritz Kredel, Germany, for his line-and-wash drawings to illustrate Cellini, and this work will be published next year by the Limited Editions Club, to be printed at the Officina Bodoni in Italy. The autobiography has been illustrated only once before, and then by an American.

They Asked for Girls—and Garth Painted 'Em



"Day Dreams." Section of a Mural by John Garth.

In a recent article in the *Saturday Evening Post*, "Saloon to Salon," A. Livingston Gump traced with graphic interest much of San Francisco's art life back to the red-corpuscled days when the best paintings were to be found on the walls facing customers of bars. Since then the old time "bar-room" art has made way for, say, a Maxfield Parrish fantasy, or a mural in which the ladies miss nudity by several yards.

One of the best pieces of decorative art in this after-repeal era, according to Emila Hodel of the *San Francisco News*, is the mural, "Day Dreams," by John Garth in back of "The Boys" bar in the Recreation Center, maintained near the Embarcadero of San Francisco's water front by maritime workers. This Recreation Center, says Miss Hodel, is the only place of its kind maintained entirely by maritime workers, and the Garth mural is the best to be found within many blocks of the waterfront.

The story is that when Garth was commissioned to paint the mural he walked into the bar and asked:

"What do you want? What do you fellows talk about most of all when you come in here?"

"Girls," was the immediate and unanimous answer.

They didn't know much about art but they got what they wanted. Garth worked for four months and then unveiled "Day Dreams." The work shows the end of a pier with the wharf in the foreground, the Bay at the back and a typical San Francisco sky rising above the Marin Hills. A warship rides at anchor; a steamer is heading out of the Golden Gate. On the wharf are four strapping, bronzed

maritime workers, lolling in the bright sunshine. But dominating the entire scene, warship included, are 14 beautiful and very realistic nudes.

"Day Dreams" is a masterpiece so far as the maritime workers who frequent the center are concerned, writes Miss Hodel. "'Y' see that girl over there? Well, I helped Mr. Garth think up how she was to look,' several of the men will confide in you proudly. 'Maybe we don't know a lot about art, but that picture looks swell, doesn't it?'"

"It does," the writer continues. "Scores of art lovers have sidled in, expecting to see 'just another picture over a bar,' and then paused to admire the mural. Its nudes are the nudest to be found. But they're graceful, colorful. . . . 'Easy on the eyes,' say the boys who lean against the bar and gaze at 'Day Dreams.'"

Garth's mural, according to some critics, may become as famous as those that adorned San Francisco's thirst-quenching places more than half a century ago.

John Garth has achieved a notable success through the combining of common sense with his brush talent. He was born in Chicago of English, French and Scotch forebears and was educated abroad. He has painted from the time he was old enough to hold a brush, has exhibited internationally and gained substantial recognition in his chosen field of portraiture and as a muralist. His record as supervisor for the Federal Art Project for San Mateo and Santa Cruz Counties since its inception has been outstanding. At present the artist is in Europe making a survey of the mural painting that has been produced on the continent in recent years.

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Healy Earned His Salt if Not Elysium



"Girl With a Pitcher," by G. P. A. Healy. Lent by Mrs. Charles H. Besly.

Of the numerous portraits of presidents, generals, and statesmen by George P. A. Healy, 19th century American painter of the notables of two continents, his "Girl With a Pitcher", done in a single day in Baron Gros' studio, is singled out from the Healy exhibition at the Chicago Art Institute by C. J. Bulliet, critic of the *Chicago Daily News*. Aside from this, Bulliet thinks, he was "just another portrait painter."

Healy entered the atelier of Gros soon after he arrived in Paris, fresh from both Boston and a prediction by Samuel F. B. Morse that he would not make his salt. Under Gros' wing Healy soon fell into an easy salon technique that began to win for him commissions from kings, queens, popes and ambassadors. Louis-Philippe ordered him to make numerous copies for Versailles, and in 1855 he won a second gold medal in the Paris Salon. No matter what may be thought of his art, Healy won his "salt."

The artist's life, which he set down himself in "Reminiscences of a Portrait Painter", published in 1894 in Chicago, was divided between France, and, after the Revolution of 1848, ending royal patronage, America. He went to Chicago on the invitation of its first mayor, William B. Ogden. There he was cordially received and he set about to paint American notables. When the Civil War broke out he was in Charleston, and before

the conflict was ended he had set down the features of nearly all the important Northern generals and leaders. Lincoln sat for him.

With apologies for adding to the numberless Lincoln anecdotes, Healy tells of the Rail Splitter's joking about his own ugliness. While sitting for the portrait, Lincoln was examining some mail and from an unknown woman correspondent came the request that he wear false whiskers to hide his ugly lantern jaws. Lincoln then asked Healy: "Will you paint me with false whiskers? No? I thought not. I tell you what I shall do: give permission to this lover of the beautiful to set up a barber shop in the White House."

At the close of the war, Healy planned a painting called "The Peacemakers," representing Lincoln, Grant, Sherman and Porter on board the "River Queen" discussing the possibilities of peace. Studies for the work were made in the United States but it was painted while he was in Rome. In 1892 the painting was lost in the Calumet Club fire in Chicago.

The fresh enthusiasm in Healy's earlier work was not sustained through later portraits, according to Mr. Bulliet, except possibly in the one, at the Chicago Art Institute, of the sister of the novelist, F. Marion Crawford, and "with a vanishing whiff" in that of Mrs. William S. McCormick. In his memoirs Healy notes a similar retrogression in his master, Gros, who said just before his suicide: "There is only one evil, I think, for which art provides no remedy, and that is a man's survival of himself."

The majority of the 21 paintings shown in the Chicago Art Institute show are loaned by the painter's sister, Mrs. Charles H. Besly of Hinsdale, Ill.

Picasso Protests

It has often been said that Picasso's chief contribution to contemporary art lies in the inspiration he has given to modernistic furniture and architecture, that industrial designers have leaned heavily upon the forms and motifs that this modern French master has brought forward. Picasso has not taken this statement as a compliment, according to "Two Statements by Picasso," published by Merle Armitage of Los Angeles in an edition limited to 112 copies.

"Decorative art bears no resemblance whatever to easel painting, to the production of a painting," writes Picasso. "One is utilitarian, the other a noble play. An armchair means the back against which one leans. It is a utensil. It is not art. . . . Imagine Michelangelo coming to dine with friends and being welcomed with the words, 'we have just ordered a very beautiful Renaissance sideboard inspired by your Moses.' Think of Michelangelo's face in such circumstances."

C. J. Bulliet, art critic of the *Chicago Daily News* who says in his latest book that modernism has ended with Picasso, writes: "While my sympathies are with Picasso in his differentiation of an easel painting from an armchair, his position is open to argument, and the Picasso cult will do well not to set him up as an oracle like Aristotle, whose 'ipse dixit' had much to do with keeping the world in a blue funk, a static immobility, for nearly 2,000 years of 'dark ages.' The supposition that Aristotle knew it all paralyzed science."

Troubetzkoy Dead

Prince Pierre Troubetzkoy, 72-year-old portrait painter and second husband of Amélie Rives, author of "The Quick and the Dead," died in Charlottesville, Va., of a heart attack on August 25. Prince Pierre and Amélie Rives were introduced by Oscar Wilde at a dinner party in London and were married in 1896, about three years after the writer's divorce from John Armstrong Chaloner, brother of "Sheriff Bob" Chanler and famous as the coiner of the phrase, "Who's loony now?"

Prince Pierre was a picturesque and almost legendary figure of an art world now gone. A descendant of a distinguished Russian family founded by d'Olgerd, grand duke of Lithuania, he was six feet four inches tall and possessed of great physical strength. It is said that at a ball in Washington in 1899 he entertained the guests by doing intricate feats with 160-pound dumbbells. Following his marriage he settled at Castle Hill, the Rives estate in Albemarle County, Va.

Prince Pierre continued to paint, laying aside his brush to indulge in such activities as getting arrested four times in New York for speeding, testifying about the disorderly condition of New York's old Tenderloin District, and writing a satirical novel on American society. Among his best known portraits are likenesses of Lord Gladstone, Lady Eden, Lord and Lady Rossmore, Archer M. Huntington, and Dr. Philip Alexander Bruce.

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Chicago Changes

Last year the Art Institute of Chicago's annual exhibition of American paintings and sculpture brought down upon the heads of its organizers a storm of bitter criticism, particularly from the conservatives who objected to what they thought an over-balance of "ultra-modernist" exhibits. An aftermath was the founding of the "Sanity in Art" society by Mrs. Frank G. Logan, one of the Art Institute's wealthy patrons, as a protest against the type of paintings annually honored with the famous Logan prizes. What effect will this bitterness of last autumn have upon the 1936 annual? The exhibition prospectus, just issued, gives a partial answer.

One significant statement is: "For this exhibition the director, (Robert B. Harshe) is authorized to select, exempt from jury inspection, one hundred paintings and a small group of sculpture." This, writes C. J. Bulliet in the *Chicago Daily News*, "will tend to minimize criticism of the responsibility for the approaching annual, such as raged last fall." The balance of the approximately 200 paintings will be selected by a jury whose personnel would seem to forecast a rather conservative leaning, at least a breaking away from the more radical phases of modernism. The painting jurors are Edmund Archer, John Steuart Curry, Jerry Farnsworth, Meyric R. Rogers and Thomas E. Tallmadge.

Mr. Curry is a strong exponent of "regional art" and, with Thomas H. Benton and Grant Wood, brought into prominence the "American Scene" school of painting. Mr. Farnsworth is a member of the National Academy and an instructor of the Grand Central School of Art and is considered one of America's leading portrait painters. Mr. Archer is associate curator of the Whitney Museum, an institution which strives to maintain a judicious balance between the "right" and the "left." Mr. Rogers, director of the City Art Museum of St. Louis, is known as a man of broad and progressive taste. Mr. Tallmadge, Chicago architect, is said to have conservative sympathies. This jury will meet in New York Oct. 2, and in Chicago Oct. 13 and 14.

There will be two juries for sculpture, neither containing what might be termed a radical member. One, meeting in New York, is made up of C. Paul Jennewein, Oronzio Maldarelli and Albert Stewart. The Chicago jury is composed of Raoul Josset, Carl Milles and Lorado Taft.

Another significant sentence says: "The exhibition budget of the Art Institute will not permit the payment of rental fees." This is to be taken, writes Mr. Bulliet, "as the direct answer of the Art Institute to the policy laid down by the American Society of Painters, Sculptors and Gravers, promulgated sympathetically in the 'bible' of the artists' union, 'The First American Artists' Congress, 1936,' and accepted by the Midwestern Conference of Artists' Unions, in which the Artists' Union of Chicago participated. This policy demands that artists be paid a rental fee for the public exhibition of their pictures."

According to a recent bulletin of the Artists' Union of Chicago, the following are listed as officers and committeemen: Gertrude Abercrombie, Edgar Britton, Aaron Bohrod, Gustaf O. Dalstrom, Todros Geller, Edward Millman, Peterpaul Ott, Frank W. Neal, Gilbert Roche, William Schwartz, Joseph Vavak, Rudolph Weisenborn, Sidney Loeb, Fred Biesel and Mitchell Siporin. Several are constant exhibitors and frequent prize winners at former Art Institute annuals. Will their boycott this year affect the success of the exhibition?

"It would seem," says Mr. Bulliet, "to be

Hoppner, Reynolds for American Collection



"Laura Keppel," by John Hoppner (1758-1810).

Two fine examples of the British 18th century portrait school have recently passed through the Ehrich-Newhouse Galleries into an important western collection. They are John Hoppner's portrait of Laura Keppel, later Lady Southampton, and Sir Joshua Reynolds' portrait of Sir Philip Musgrave, sixth baronet of Eden Hall, whose ancestry goes back to King Stephen. Sir Philip sat for this portrait in 1762, and Reynolds received £42 as his fee. It remained in the family until recently sold by Lady Musgrave.

up to Mr. Harshe, in his capacity of invitation distributor, to supply the 'radical' element of the show, if he wants excitement. Or, come to think of it, he'll probably have his hands full of excitement dealing with the artists' unions and their godfather, the American Artists' Congress Against War and Fascism."

Many will be glad to know that Mrs. Logan has not discontinued the Logan prizes, as was hinted in one Chicago newspaper last year. The Mr. and Mrs. Frank G. Logan Art Institute Medal and \$500 honorarium will once again be awarded by the jury of the exhibition. Other prizes are: the Norman Wait

Laura Keppel (1765-1798) was the daughter of Frederick Keppel, son of the second Earl of Albemarle, Bishop of Exeter, Dean of Windsor and Registrar of the Order of the Garter. Roberts writes: "Although I have catalogued her under her maiden name of Keppel, I think she must have been painted when she was Lady Southampton; the style of dress is more in keeping with those worn by the ladies in the series of 'Portraits of Ladies of Rank and Fashion' painted chiefly by Hoppner and engraved by Wilkin.

Harris silver medal and \$500 prize, the Harris bronze medal and \$300 prize, the M. V. Kohnstamm \$250 prize, the \$200 prize of the Chicago Artists Annual Ball, the Martin B. Cahn \$100 prize, and the William M. R. French Memorial Gold medal.

The exhibition will be held in the galleries of the Art Institute from Oct. 22 to Dec. 6. The last day for returning entry cards is Sept. 23. Exhibits will be received at the Art Institute from Sept. 29 to Oct. 8; at Budworth's, New York, from Sept. 23 to Sept. 30. For further information address Robert B. Harshe, Director, Art Institute of Chicago.

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Ennis Killed

George Pearse Ennis, painter, designer of stained glass and president of the American Water Color Society, died August 28 in a Utica, New York, hospital of injuries suffered two days before when a car in which he was riding collided with another at an intersection near Utica and was hurled eighty feet against a tree. Mr. Ennis was 52 years old, in the middle of one of America's most fruitful artistic careers. His wife, Mrs. Gladys Atwood Ennis, who was also injured, is reported to be recovering.

Mr. Ennis was born in St. Louis, the son of Lillie Pearse and Allen Rucker Ennis, and he received his first art training at the Art School of Washington University in that city. He later attended classes at the Holmes Art School in Chicago and the Chase School in New York. In the years that followed he won many prizes and commissions and early established a reputation for versatility as well as quality in his work. He first attracted attention in 1918 when the United States Ordnance Department commissioned him to do many drawings and fifteen large oil paintings depicting the manufacture of big guns.

Among the prizes Mr. Ennis had won for his work were the Salmagundi Club's Shaw Prize and the Kramer Prize of the Art Institute of Chicago in 1922; the Isador prizes in watercolor and pencil drawing in 1924, the William Church Osborn Prize in 1926, the Gallatin Prize for landscape in 1927, the Philadelphia Water Color Prize in 1930 and the Dana gold medal in the same year.

Mr. Ennis's works are represented at the National Academy of Design, New York; the Pennsylvania Academy of Fine Arts, the Art Institute of Chicago and the Albright Gallery, Buffalo. He was elected president of the American Water Color Society in 1933 was a member of the Allied Artists of America, the Society of Painters, the Guild of American Painters, the Architectural League of New York, the Artists Fund Society, the New York Water Color Club and the Salmagundi Club. He was a founder of the Grand Central Painters and Sculptors Gallery of New York, director of the Eastport, Me., Summer School of Art and director of the George Pearse Ennis School of Painting, New York.

Mr. Ennis was the author of the article on watercolor painting in the new edition of the Encyclopedia Britannica and of a book, "Making Water Colour."

His last important work was the execution of a stained-glass window, showing important scenes from the life of George Washington, for Washington Hall at the United States Military Academy. In this

A RUMOR?

THE ART DIGEST has been informed from a reliable source that the famous Thomas B. Clarke collection of historical American portraits has been divided between three American millionaire collectors, Edsel Ford, Andrew W. Mellon and John D. Rockefeller, Jr. Last February the collection, which was appraised for tax purposes in 1935 at \$1,024,800, was acquired by M. Knoedler & Co., New York art dealers. The rumor is that the sale and division of the collection will be announced in November.

In 1872 the late Thomas B. Clarke began collecting historical American portraits, and at his death, 59 years later, left the most important collection of its kind in existence—175 portraits of American statesmen, musicians, authors and inventors. Mr. Clarke, who died Jan. 18, 1931, left instructions that his famous collection be sold for the benefit of his heirs, but sold as a unit. However, the price set on the lot immediately after his death was considered too high in the hard times then prevailing. In an effort to liquidate the estate promptly, the portraits were advertised for sale at the American Art Association—Anderson Galleries in June, 1931. The upset price was fixed at \$1,250,000 and no bids were honored, the highest being only \$1,000,000 (from an out-of-town dealer). A detailed, illustrated article on the Clarke collection appeared in the Feb 15 issue of THE ART DIGEST.

project, which began last February and was to have been completed this November, Mr. Ennis was directing twelve artists of the Works Progress Administration. The work of glass cutting, kiln baking, tracing and leading all took place in Mr. Ennis's school at 628 West 24th Street, New York.

Ahrens of Canada Is Dead

Carl Ahrens, Canadian painter of trees died in Toronto, at 73. Associate of the Royal Canadian Academy and member of the Ontario Society of Artists, he is represented in the National Gallery of Canada, the Museum of Glasgow, and in various United States and European collections. He studied in Toronto and New York, and at the beginning of the century lived in the art colonies at Woodstock.

Van Gogh Show Reaches Chicago

The great Van Gogh exhibition of paintings and drawings, being circulated by the Museum of Modern Art, is being viewed at the Art Institute of Chicago until Sept. 23.

Prisoners and Art

Up in St. Cloud, Minn., Dudley Crafts Watson, extension lecturer of the Art Institute of Chicago, once gave a lecture before the 3,500 prisoners incarcerated in the state penitentiary, many of them bitter, sullen-faced, hopeless. Probably as Mr. Watson stepped upon the platform amid a strained silence this thought was running through most of their minds: "Here's another guy going to capitalize on us poor devils; he'll get a nice new entry on the good side of the heavenly ledger."

But Mr. Watson was different. He didn't moralize. He talked on art—on sculpture. He talked to them as though they had the connoisseur's capacity to understand. He illustrated his theme at one time by extending his arms and with these dramatic words: "All that these great geniuses did, and all that any other great artist ever did, from the earliest time down to the present, was done within the circle of my outstretched arms. Their capacity was limited to the circumference of the circle which their hands could touch, and within that circle they wrought their marvelous masterpieces."

He appealed, by suggestion, to their dormant love of beauty and opened up new vistas to the vision of these imprisoned men. When he had finished they stood up and gave him an ovation such as he had not received in many a day. The warden's parting words were: "Mr. Watson, you should spend the rest of your life in penitentiaries!"

Watson, Canadian, Dead

One of Canada's greatest landscape painters, Homer Watson, noted for his august elms, oaks and beeches, died at his home in Doon, Ontario, at the age of 80. He died in the seclusion of the rural community where he was born and lived most of his long life.

Although he was completely without formal tuition, Watson was the first elected member of the Royal Canadian Academy, when he was only 28.

Chicago Societies Elect

At the annual election of the Chicago Society of Artists the following officers were elected: Clara MacGowan, president; Todos Geller, vice-president; Kathleen Blackshear, secretary; Florence Arquin, assistant secretary; and Harold Schultz, treasurer.

Officers of the Association of Chicago Painters and Sculptors for 1936-7 are: Emory P. Seidel, president; Frank V. Dudley, club president; and Marie E. Blanke, secretary-treasurer.

Wilson and "Anthony Adverse"

Hervy Allen's "Anthony Adverse" will be brought out in a fine edition with illustrations by Edward A. Wilson, the Limited Editions Club announces. When first published, the New York Times Book Review declared that "Anthony Adverse" would become the "best loved book of our generation," a prediction which subsequent sales have borne out. For the benefit of posterity, therefore, the club plans a rag paper edition with 80 drawings in color, printed by Peter Beilison at the Walpole Press, bearing a special introduction by Hervy Allen.

Zuloaga Reported Shot

An unconfirmed report from war-torn Spain says that Ignacio Zuloaga, the greatest living Spanish painter, has been shot by the Loyalists.

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In Step With God

In discussing "Ideals of Oriental Art" before the first 1936 meeting of the Los Angeles Art Association's "Noon Club," Dr. Syud Hossain, former editor of the *Bombay Chronicle*, expressed ideals of service in art which should be of interest to all American artists. "Art for art's sake is a term not understood and never applied by any of the oriental peoples," he is quoted as saying by the *Los Angeles Saturday Night*. "Art among the races of the far east is always a matter for life's sake."

"The function of the artist is not a superficial one, never a means of achieving money or fame, much less notoriety. It is his high mission to give expression in the most direct, effective and inspiring way to the deep inner aspirations of the human soul. Laymen may feel and understand the significance of this inner life but without the artist's help the human race would be inarticulate in the higher reaches of living."

"The artist's second function is to interpret life to and for people enriching and making possible the highest fulfillment of life itself."

"According to the Persians, from whom the Greeks learned much, as voiced by Pythagoras, 'God created beauty in our midst as a flag on a city wall.' It is the artist's high privilege to cooperate with God for the perfection of the world. A true work of art is an expression of worship of the highest in the universe, a service to mankind, bringing the souls of the people into harmony with the universe. Man is a worshiper of beauty. Art feeds the soul as food sustains the body."

Van Gogh the Most Popular

During the exhibition of French painting "Cézanne to the Present," held at the Springfield Museum of Fine Arts, visitors were asked to vote on three questions. In answer to "Which painting would you like to have in the museum permanently?" an overwhelming majority voted for Van Gogh's "Paysan Midi," loaned by Mrs. Edouard Jonas. "Which painting would you like to own yourself?" brought forth the same answer. "Which painting do you like least of all?" disclosed a rather intense hatred of two paintings: "Composition" by Joan Miro, lent by the Wadsworth Atheneum, and "La Grotte" by Amedee Ozenfant, lent by the artist.

Near Eastern Exhibit for Coast

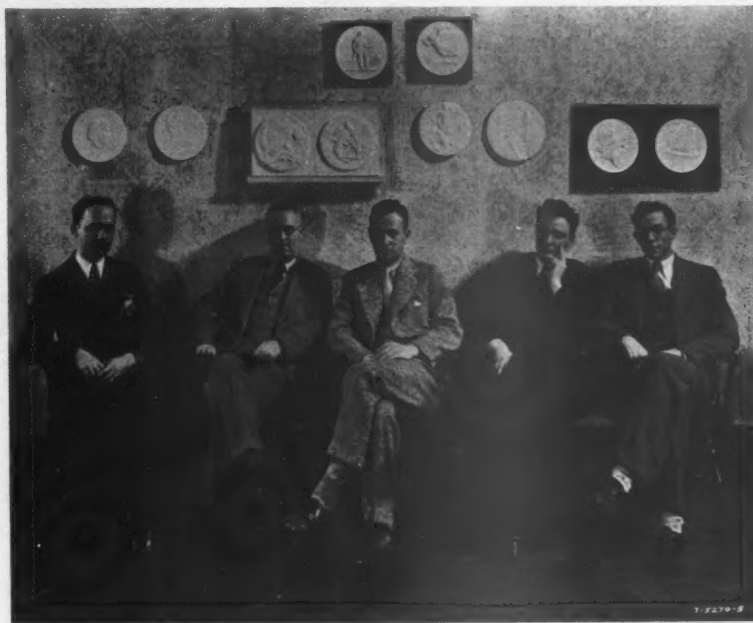
Mehmet Aga-Oglu, curator of Near Eastern art at the Detroit Institute of Arts and professor of Islamic art at the University of Michigan, is in San Francisco assembling for the De Young Museum one of the most important exhibits of Near Eastern art ever seen in this country. Next winter, writes Alexander Fried of the *San Francisco Examiner*, he will return there when this exhibit will provide a brilliant opening for the De Young's new wing of Near Eastern art. The museum has made Mr. Aga-Oglu an honorary curator.

Pierre Matisse

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Stewart's Design Wins Medalists' Award



The five competing sculptors for the Society of Medalists 14th issue. Left to Right—Sydney Waugh, Georg Lober, Albert Stewart (the winner), Stanley Martineau and Bruce Moore.

Five sculptors were invited to submit designs for the Society of Medalists' fourteenth issue. Free to develop their own conceptions without stipulations from the advisory board, the contestants, Georg Lober, Stanley Martineau, Bruce Moore, Sydney Waugh and Albert Stewart, themselves constituted the jury, each voting individually on the work of the other four men to determine the winner. Albert Stewart's model was selected and will be struck by the Society of Medalists for distribution among members.

"Man seeks to turn from the savagery of war" is the inscription on the obverse of Stewart's medal, which interprets the Biblical allusion to the beating of swords into plowshares. The reverse bears the figure of Peace, classic in conception, hovering over the earth. Previously the medalists have been chosen by the advisory board of the society, whose membership at present consists of Herbert Adams, James E. Fraser, Paul Manship, Hermon A. McNeil and Frederick W. MacMonnies.

Since the founding of the Society by the late George D. Pratt, in 1930, two medals have been issued annually. These have been

designed by Laura Gardin Fraser, Paul Manship, Hermon A. McNeil, Frederick MacMonnies, Lee Lawrie, John Flanagan, Carl Paul Jennewein, Gaetano Cecere, Herbert Adams, Albert Laessle, Lorado Taft, Anthony de Francisci and R. Tait McKenzie.

Wilson Irvine Dead

Wilson Henry Irvine, American landscape painter, died at Lyme, Conn., Aug. 22 after a year's illness. He was 67.

Mr. Irvine, a former student of the Art Institute of Chicago, was a prolific artist, and his work is possessed by numerous museums and private collectors. Among other awards he received a silver medal at the San Francisco Exposition in 1915, the Martin B. Cahn prize in 1912, the Clyde M. Carr prize in 1915, the William Seaton prize in 1921 and the Noel Flagg prize in 1928. Mr. Irvine was a former president of the Chicago Society of Artists, a director of the Chicago Water Color Club, an honorary member of the Chicago Society of Etchers and an Associate National Academician.

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"Portrait of an Ecclesiastic." Silverpoint Drawing by Jean Fouquet (c. 1420-1480). Sold to Lord Duveen for \$53,550.



"Portrait of a Young Man." Silverpoint Drawing by Dirk Bouts (c. 1420-1475). Sold to Colnaghi for \$21,000.

The last issue of THE ART DIGEST carried a detailed report on the results of the Henry Oppenheimer auction of old master drawings at Christie's in London—a sale which saw 460 lots realize \$461,413, more than twice what the late "father" of the London subway system paid for them. Dealers see in this sale a marker pointing the way back from the "seven lean years." Herewith are reproduced two of the features of the Oppenheimer sale—Dirk Bouts' "Portrait of a Young Man," and Jean Fouquet's "Portrait of an Ecclesiastic."

The Bouts, which cost Mr. Oppenheimer

\$3,575 seventeen years ago, was bought by Colnaghi of London for \$21,000. It is one of the most sensitive of the surviving Flemish silverpoint drawings of the 15th century. The Fouquet provided the dramatic climax to the sale when it was knocked down to Lord Duveen for \$53,550, or, as Edward Wenham pointed out in the New York Sun, at the rate of \$1,340 per square inch for each of its 40 square inches. This tiny silverpoint on cream-colored paper is believed to be a portrait of Teodoro Lelli, Bishop of Treviso, who, as a Papal legate in 1464, accompanied the Bishop of Ostia on a mission to the court of Louis XI of France.

"One aspect of the sale which is both surprising and pleasing," wrote Mr. Wenham, "is that all the principal lots were won by dealers; and English dealers got most of 'em, for though many nations were represented, the Britishers had either more money to lay out or some pretty nice commissions. The duels were quick and soon finished, and I imagine that quite a few agents left the room feeling a trifle sore. The very first lot, which was a drawing of the Italian 14th century school by an unknown master, fetched \$2,520, but that was small change compared with what happened later. Excitement really got going when a little silverpoint of a rider on a rearing horse by Leonardo da Vinci came up. Thirty years ago it brought \$1,500, but that didn't matter, for some one started it this time at \$2,500 and after a very few mo-

ments it belonged to Colnaghi at \$21,525. It measures about 5½ inches by 4½ inches. Per inch it comes expensive.

"On the opening you could sort of feel a subdued excitement. You could sort of hear Money saying, 'There's plenty of me and I ain't all here yet.' And so it proved, for within thirty lots of the end, just as No. 428 was coming up, in walks Lord Duveen. Then we did know there was something doing. They read the description of the ecclesiastic and admired his noble countenance—and wondered how much real cash he stood for. They weren't long in finding out for that silverpoint of forty square inches by Jean Fouquet (c. 1420-80) started right off at \$25,000 and at \$40,000 Lord Duveen opened up against Lugt of Amsterdam. Friend Lugt was good, but he couldn't stay so after it reached \$53,550, the hammer fell."

Polish Print International

Printmakers everywhere are invited to participate in the Second International Exhibition of Wood Engravings to be held in Warsaw, Poland, this December, under the auspices of the Institute for Propagation of Art. Cash prizes and honorable mentions will be awarded and a number of prints will be acquired by the State for the Polish public collections. Exhibits must be submitted to a jury composed of international artists.

Details may be obtained from Polish Art Service, 151 East 67th St., New York.

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Chicago, Ill.

FORTY-SEVENTH ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE—The Art Institute of Chicago, Oct. 22-Dec. 6, open to all artists working in U. S. in oil and sculpture media. No fee, jury, six cash prizes totaling \$1,850, also medals and Honorable Mentions. For information address: Mr. Robert B. Harshe, Director, Art Institute of Chicago, Chicago, Ill.

FOURTH INTERNATIONAL EXHIBITION OF ETCHINGS AND ENGRAVINGS—The Art Institute of Chicago, Nov. 6-Jan. 11, open to artists of all countries in metal plate media. No fee, jury, awards. Closing date for entry cards Sept. 26, for exhibits, Oct. 3. For information address: Print Dept., Art Institute of Chicago, Chicago, Ill.

Indianapolis, Ind.

INDIANA ARTISTS' ANNUAL—L. S. Ayres & Co., Nov. 7-21, open to present and former residents of Indiana in oil, water color, pastel and print media. Fee \$3.00, no jury, no awards. Closing date for entry cards Oct. 20, for exhibits, Nov. 2. For information address: Flora Lauter, Sec., 1715 N. Pennsylvania St., Indianapolis, Ind.

CONTEMPORARY AMERICAN OIL PAINTINGS—John Herron Art Institute, Jan. 1-31, open to American artists of professional standing in oil medium. No fee, no jury (selections by Director of Fine Arts Committee), no awards. Closing date for photograph of exhibit (required) Nov. 15, for entry Dec. 24. For information address: Wilbur D. Peat, Director, John Herron Art Institute, Indianapolis, Ind.

Detroit, Mich.

MICHIGAN ARTISTS' ANNUAL—Detroit Institute of Arts, Nov. 10-Dec. 13, open to past and present residents of Michigan in oil, water color, pastel, drawing and etching media. No fee, jury, medals, awards and 6 purchase prizes. Closing date for entry cards Oct. 30, for exhibits, Oct. 30. For information address: Clyde H. Burroughs, Detroit Institute of Arts, Detroit, Mich.

Brooklyn, N. Y.

BLACK AND WHITE ANNUAL—Grant Studios, Feb. 8-23, open to all artists in etching, drypoint, mezzotint, aquatint, lithograph and drawing media. Fee \$3.00 for 5 prints, jury, no awards. Closing date for entry cards Jan. 18, for exhibits, Feb. 3. For information address: Grant Studios, 110 Remsen Street, Brooklyn, N. Y.

Omaha, Neb.

FIVE STATES EXHIBIT—Society of Liberal Arts, Joslyn Memorial, Nov. 15-Jan. 1, open to artists resident in Iowa, Nebraska, Kansas, Colorado and South Dakota, in oil, water color, drawing, original print, pottery and small sculpture media. No fee, jury, no prizes. Closing date for exhibits Nov. 15. For information address: Society of Liberal Arts, Joslyn Memorial, Omaha, Neb.

Portland, Ore.

PORTLAND FIFTH ANNUAL—Portland Art Association, Nov. 4-20, open to all artists in painting and sculpture media. No fee, jury, no awards. Closing date for entry cards Oct. 10, for exhibits, Oct. 15. For information address: Anna B. Crocker, Curator, Portland Art Association, Portland, Ore.

Philadelphia, Pa.

THIRTY-FOURTH ANNUAL EXHIBITION OF WATER COLORS, PASTELS AND PRINTS—Pennsylvania Academy of the Fine Arts in conjunction with Philadelphia Water Color Club, Nov. 1-Dec. 6, open to all artists in water color, pastel and print media. No fee, jury, awards. Closing date for entry cards Oct. 5, for exhibits Oct. 7. For information address: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

ONE HUNDRED AND THIRTY-SECOND ANNUAL EXHIBITION IN OIL AND SCULPTURE—Pennsylvania Academy of the Fine Arts, Jan. 24-Feb. 28, open to American citizens in oil and sculpture media. No fee, jury, awards. Closing date for entry cards Jan. 2, for exhibits Jan. 4. For information address: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

THIRTY-FIFTH ANNUAL EXHIBITION OF PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS—Pennsylvania Academy of the Fine Arts, open to all artists in miniature media. No fee, jury, awards. Closing date for entry cards Oct. 3, for exhibits, Oct. 17. For information address: Mary Hitchner de Moll, Sec., Pennsylvania Society of Miniature Paintings, 221 Park Ave., Swarthmore, Pa.

Among the Print Makers

Print Corner Shows New Lithograph Technic



"The Stubble Fire." Lithograph by Albert W. Barker.

The Print Corner, Hingham Center, Mass., is providing during September an advance showing of recent lithographs by Albert W. Barker. Even the casual visitor, it is said, responds quickly to these grave, leisurely presentations of the Pennsylvania country-side—a play of light and atmosphere over common things. In "Barren Road" there are drifting August skies, their veiled sunlight catching the worn cart-track and quivering over the end of the white-washed cottages; the great smoke plume of "Stubble Fire" trails out against hazy fields and sky, and frames the solitary worker who seems, like a Millet peasant, an integral part of the field. In the group of drawings of an abandoned barn, a mellow light flowing in through open doorways falls softly on heaped hay and caresses the worn stones and staunch old beams that no longer respond to the stamp of horses or the slow tread of oxen. In the tiny gray "Dusk" the light steals about the shadowed entrance without quite penetrating the gloom beyond.

Barker has always searched for new possibilities in his medium, asking of his technique the utmost in beauty it could yield. For the

past six years he has been experimenting with the making of a crayon which will eliminate sticky quality by use of a harder coloring matter and an insoluble fat. Other lithographers who have tried this crayon agree that it is as nearly perfect as possible. Barker works patiently graining his stone so that he can keep each tiny fleck of just the fineness that he predetermines, and as distinct in the drawing as a drypoint line. In this way he achieves not only delicate grays but luminosity in the richest of blacks. Lately he has been working on a method of printing which is designed to preserve in the impression all the freshness of the original drawing.

Bufano's "Sun Yat Sen" for Coast

Beniamino Bufano is working on a statue of Sun Yat Sen for probable placement in the Chinese Park, opposite Old Saint Mary's Church, in San Francisco. Bufano, who knew the great Chinese patriot personally, is using red granite and stainless steel. The cost of materials, about \$500 is being met by the local branch of the Kuo-meintong, the Chinese National Party, and the sculptor's time is being paid for by the Federal Art Project.

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RAYMOND P. ENSIGN
EXECUTIVE DIRECTOR

Dr. Royal B. Farnum, President of the N. A. A. E., recently spent a period of six weeks in a study of art educational conditions in Southern California. We are pleased to present a brief report by Dr. Farnum about his trip.—R.P.E.

ART EDUCATION IN LOS ANGELES COUNTY

A recent visit to Southern California, more or less in the interests of art education, offered an opportunity for one from the far Eastern coast to make comparisons. Both shores during the summer have their artist colonies and summer schools. New England continues to be somewhat traditional, although modern movements are hesitatingly followed. Beyond the Sierras, however, there is seemingly a spirit of experimentation, even of independent daring, which is more general than on the Atlantic seaboard. It is interesting to note in passing that, for example, Hans Hofmann and Eugene Steinhoff found a quicker response on the West Coast than on the East, and did most of their first teaching there.

Los Angeles County with ideal climatic conditions and semi-tropical vegetation, offers a delightful haven for the artist. The people there appear to be music minded and are strong supporters of the drama. Art, however, is still in a somewhat unorganized state, with excellent craftsmen in the varied fields of art expression, thinking and painting to a large extent independently. There is on the whole general public interest in art, but again, unorganized support. For example, the Van Gogh show went to San Francisco, but not to Los Angeles. And yet there is apparently a hidden strength and virility which is waiting only for organized leadership to develop the art of Los Angeles County into one of the strongest movements of the country.

There are three flourishing art schools; the Chouinard, with its modern building and sound educational philosophy, with primary interest in students as human beings and the development of their individual capacities and abilities; the Art Center School, showing the strong influence of Kem Weber and presenting examples of student work of such excellence that they have a very professional quality and with such technical success that the students are immediately placed; and the Otis, or county-supported school, more conservative than the other two, but offering more extensive opportunity in the field of fine arts with figure painting, sculpture and mural decorating as the dominant notes.

At the same time the two large universities, the University of Southern California and the University of California, Los Angeles, are offering splendid opportunities for the education and specialized training of the art teacher, with that same spirit of creative thinking and of individual approach which permeates the atmosphere of this seaboard.

In addition to the foregoing, it was found that at Claremont colleges, Pomona and Scripps, and at Occidental College, strong

courses had been introduced in the field of art primarily from the standpoint of art appreciation. This instruction is given by some of the strongest painters and craftsmen to be found in the far west.

Whether it is the climate, the more or less homogeneous character of the people still having something of the pioneer spirit, or the fact that there seems to be a natural barrier of high mountains between this delightful country and the rest of the United States, it is true that art is as strongly entrenched and as intelligently understood as in any other section of the United States, and no part of the country is more progressive.

For many years art education in the public schools has been given splendid support and the work of the children in Pasadena, Hollywood, Glendale, Long Beach and Los Angeles itself, to mention some of the communities, is as fine as will be found in any school systems elsewhere and in many respects is even more successful. No doubt this is due to the brilliant, natural color of the country and to the out-of-door life of the people. With such endorsement on the part of educational authorities in art for the children, it is only natural that this interest should be maintained and promoted in institutions of higher education.

It may be of passing interest to note that among the able supervisors and directors of art education in this country, two of the strongest leaders are the supervisor of Los Angeles on the California Coast and the supervisor of Boston on the Atlantic Coast,—both well trained artists, successful administrators, and women of sound and progressive educational philosophy.

If any comment were to be made relative to the character of the work in the public schools in Southern California, emphasis should be given to the independent and creative freedom allowed the children and the interesting variety of application in material and expression. It consists of large and bold execution in drawing and painting, and in the realm of handicrafts the range is wide. Etched glass, objects in ceramics, and weaving in some of the Junior and Senior High Schools are especially well designed and handled with professional skill and guidance. Lithography and etching are likewise treated in a bold and individual way, intimate scenes of child life and local experience finding a natural outlet for expression. Large decorative treatment in black and white and color, using native plants and flowers, form a striking part of the graphic arts work. Such subjects as the cactus in its great variety and numerous kinds of citrus fruits are used with enthusiastic freedom on big sheets of inexpensive paper.

In talking with art educators in Southern California it was at once apparent that they are not only engaged in progressive undertakings of their own but also keep in touch with current events in other sections of the country and they are forging ahead with stimulating alertness. Their downright sin-

A Review of the Field in Art Education

cerity almost amounted to a self-depreciatory attitude, as they considered accomplishments in other parts of the country. However, this attitude, coupled with a deep and sensitive professional spirit, has actually carried them to the forefront of art teaching and art recognition. This provides an exciting reaction for the visitor from the East who has complacently accepted all so-called culture and artistic traditions of the Eastern seaboard as the acme of all things.

A final word as to the possible art future may be offered. In education the present interest and support will keep Los Angeles County in the country's front line. With present progress uninterrupted, two or three decades will witness a development of aesthetic public taste of pronounced effect on the lives and environment of the community. In turn, art and artists are bound to find a sympathetic strength in art expression and organized support in fostering its spiritual and practical values for the benefit of the people. Creative artists will thrive, exhibits and galleries will receive popular support and civic life will be greatly enriched. Even today throngs flock to the Huntington Gallery and Library. A consistent development along present trends will greatly increase public recognition of such opportunities.

In other directions related to the interests of human livelihood there must be progressive advancement also. While major industries are located in the East and no doubt will continue to be there for many decades, there is a growing business and industrial life indigenous to that Pacific country. The manufacturing development of a native clay in a wide variety of uses has already achieved international reputation. The citrus fruit industry presents a growing challenge to the design engineer from the standpoint of machine handling, packaging and factory design and decoration. And there is, of course, the great motion picture industry which involves every kind of art application on a tremendous scale and of a highly concentrated type. Two other outlets for art expression may be noted: first, the design and decoration of the small home, for in no place in the United States is there to be found such an extensive individual home development; and, second, the field of merchandising.

It is inevitable that with the promotion and development of art education from earliest childhood to advanced adult education, consumer taste will make aesthetic demands which the merchant must meet. Already Bullock's Wilshire building is one of the most beautiful retail stores to be found in the world. It is a veritable museum of the highest quality, displaying current products of art expression for common utility purposes.

Art education in Los Angeles County is alive, active and growing and is one of the most interesting sections of our whole country to one wishing to study the aesthetic development of American life.

—ROYAL BAILEY FARNUM.

NOTES FROM THE FIELD

Professor George Cox, head of the Department of Art at the University of California, Los Angeles, previously chairman of the Department of Art at Teachers College, Columbia University, returned to Columbia this summer where he gave a course in the summer school.

The American Crayon Company has recently taken into the Sandusky (Ohio) plant, three of its strongest regional agents: Grant Waddle, assistant in charge of Field Operation and Special, Gordon James, director of Sales Research and Advertising, and William J. Calhoun, manager of the Development Division. The recent Art Manual issued by the American Crayon Company with the very excellent large size color reproductions by Artex Prints, Inc., offers an unusual opportunity for the art and grade teacher to obtain excellent material for art appreciation purposes. The manual also contains many suggestions for integration of art with other subjects.

The Rhode Island School of Design at Providence, R. I., announces the construction of a new building, the length of a city block, designed to supplement its present housing facilities. The new structure will give space to its specialized art library, to administrative offices and to the department of Drawing and Painting, Graphic Arts, Mechanical Design, Architecture, Interior Architecture and Furnishing, Sculpture, and its academic courses. In addition to its splendidly installed museum, it will maintain in its other buildings its Textile Department, Jewelry and Silversmithing Department, Department of Costumes, and its Teachers Training Department. It also has a building devoted primarily to mechanical design shops. From the standpoint of industrial design, the school will probably be as completely equipped and as extensive as any in this country or abroad. The new building is a compromise, so designed in Colonial or Georgian style that it conforms to the architecture of nearby buildings, such as the County Court House on one side, the beautiful Handicraft Club building, formerly an exquisite Georgian home, on another side, and the old Board of Trade building on the third. The designers are Jackson, Robertson & Adams of Providence, the architects for the Providence Court House and for the new Law Building at Cornell University. Three small relief panels, symbolizing the Fine Arts, the Industrial Arts and the Library Arts, are being designed by Lee Lawrie.

Mr. and Mrs. William H. Drury of Newport, R. I., recently returned from an extended trip to the West Indies and the Virgin Islands, where they spent many days on land as well as on water sketching the colorful scenery and the native life. A special art exhibition was held in Newport recently by the Drury family. It consisted of West Indian water colors and etchings by William C. Drury; water colors of West Indian flowers by Mrs. Drury; jewelry by Miss Katherine Drury; water colors by Miss Hope L. Drury, and drawings of birds by William H. Drury, Jr. Mr. Drury has charge of the art work at St. George's School at Newport, and also teaches etching at the Wheeler School of Girls and at the Rhode Island School of Design, Providence.

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Oakland now has the distinction of possessing the first art college of the West. The California College of Arts and Crafts has been empowered by the State of California to grant academic degrees upon the completion of prescribed instruction in art and academic subjects. An outgrowth of the California School of Arts and Crafts, founded in 1907, the new institution occupies the campus and buildings of the parent school. The first president is Frederick H. Meyer, who directed the school before its growth in status. William S. Porter is chairman of the board of trustees.

The California College of Arts and Crafts will carry forward its work in three schools, each leading to the bachelor's degree: the School of Fine Arts; the School of Applied Arts and the School of Art Education. In each of these divisions courses will be offered in professional and academic subjects to both men and women. Special professional training is being offered for non-degree students.

Commenting upon the forming of the new college, Dr. Porter said: "The establishment of the California College of Arts and Crafts marks the thirtieth anniversary of the founding of the original school. It marks also the beginning of a new chapter in the training of professional artists, art teachers and art supervisors in California. For three decades, the original institution has concentrated on training art teachers for California schools, having supplied more such teachers than any other art institution. In the future, the credentials of such teachers will include bona fide college degrees, for the combination of academic and professional studies at the new college will make it one of the few art institutions in the country that is qualified to offer such degrees.

"The board feels fortunate that the new college will enjoy the continued guidance of Frederick H. Meyer, who founded and has given most of his life to the development of the school out of which California College of Arts and Crafts has grown."

Wisdom from Hollywood

"Without courage, no painter has ever gone far.

"In these days of studied naïvete and of frenzied following of febrile cults, a painter needs a double courage. He must combat not only the inclination, from which all artists suffer, to question whether the game is worth while, but he must struggle also against the temptation to join the shallow herd, with their devotion, as though they had discovered something new, to such ancient technicalities as rhythmical quality and vital movement."—Herman Reuter in the Hollywood "Citizen-News."

Free Industrial Art School

So successful has been the free industrial art school established last January by the Federal Art Project that four times as many students applied as could be accommodated. According to Gilbert Rhode, the director, 1,230 persons registered during the first three months, but only 385 could be accepted. The school, called The Design Laboratory, is located at 10 East 39th St., New York. According to Mr. Rhode, the school has been handicapped by the uncertainty of its duration and the next problem is its perpetuation.

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Plans at Whitney

Exhibitions for 1936-37 at the Whitney Museum of American Art have been announced. Commencing on Oct. 6 the entire museum will be devoted to a display of murals and sculpture done under the Treasury Department Art Projects for the embellishment of public buildings. Preliminary sketches and scale drawings will be shown with completed works commissioned by the Federal Government.

In November the Third Biennial Exhibition of Contemporary American Painting will contain 125 canvases by living American artists invited to send a picture of their own selection. From this display works will be purchased for the permanent collection. From Dec. 15 to Jan. 15 the museum will present a Winslow Homer Centenary Exhibition, comprised of oils, water colors, drawings and prints, loaned by important museums and collectors, representative of every phase of this great American artist's work.

The memory of Charles Demuth, American modernist, will be honored with an exhibition of oils and water colors from the middle of January to the middle of February. The artist died in 1935. Opening in February will be an exhibition by a group of artists instrumental in giving a new direction to American art in the first decade of this century—Henri, Luks, Sloan, Glackens, Shinn, Bellows and Coleman. During April the museum's Third Regional Exhibition will be held, consisting of prints and paintings by Cleveland artists.

Loses Case Against School

The application of Mrs. Marie McDowell, widow of Edward G. McDowell, Jr., for an accounting by the Art Students League of New York of a scholarship fund established under the will of Mr. McDowell was dismissed by the New York Supreme Court, according to the New York Times. Mrs. McDowell contended she had agreed not to contest her husband's will in exchange for an annuity by the league, and that she had not received any income from the league since 1931.

Mr. McDowell, who died in 1926, left his widow \$5,000 and gave the league securities valued at more than \$200,000 to establish traveling art scholarships. The league officials say that the securities have produced practically no income since 1931 and are now worth about \$100,000.

Scituate Holds Third Annual

The third annual exhibition of paintings and sculpture of the Scituate Art Association is being held until Sept. 7, in the group's gallery on Tilden Road, Scituate, Mass. The association has established its headquarters in the old Litchfield barn, which has been renovated to provide hanging space of many more pictures than have been heretofore shown by this group. The officers are: Cora Overland, president; Henlen Rich, secretary; Catherine S. Goodnow, treasurer; and Frances S. Waxman, MacIvor Reddie, Paul Quinn, Mrs. William F. Patton, Rodman Booth, Betty Evans and Joseph Donovan, directors.

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Five Generations

Five generations of an artistic family—the Emmets—will provide material for the Arden Gallery's first exhibition of the season early in November. Twelve women of the Emmet family who gained fame as painters over a period of more than 100 years will be the exhibitors in a show held for the benefit of the Art Workers Club.

Of the first of the five generations is Elizabeth Emmet, niece of Robert Emmet, the Irish patriot, who painted in the early years of the 19th century. The second generation will be represented by Mrs. William J. Emmet who painted in the latter half of the 19th century. Her three daughters, Rosina Emmet (Sherwood), Lydia Field Emmet, Jane Erin Emmet (Mrs. Wilfred G. De Glehn) and their two cousins, Ellen Emmet (Rand) and Leslie Emmet will represent the third generation. The fourth generation will be represented by the late Elizabeth Winthrop Emmet (Mrs. E. D. Morgan, Jr.) and her cousin, Rosamond Sherwood, together with Lily Cushing Emmet and Mrs. Nicholas Biddle, Jr., both of whom married into the Emmet family. Jane G. Lapsley, daughter of Eleanor Emmet Lapsley, will exhibit sculpture. The only "fifth" generation artist of the present-day Emmet family is Julia Townsend, sculptor-granddaughter of Rosina Emmet Sherwood.

Art Budget, 80 Cents

David H. Blower of Los Angeles writes: "Mr. Rickey's article in the June issue of THE ART DIGEST evoked much interest on my part—it presents a true word picture of the great American scene as far as art is concerned. The enclosed double spread from the *Woman's Home Companion*, July issue, offers a strong argument in favor of the points raised by Mr. Rickey. This gives one a pretty fair idea of how lightly 'art' is generally regarded in the average home."

The "double page spread" lists a budget for the furnishing of a small home. Under the price list for the living room is the item, "four pictures, 80 cents." An unpainted wall rack is listed at \$2.29.

A.A.P.L. Department

(Continued from page 33)

Nashville: A reception following an illustrated talk by Mr. Lober at the Studio Club, Mr. Robert Rowlett, president. As editor of the *Nashville Tennessean*, Mr. Rowlett gave Mr. Lober's visit much press publicity, made "Art in America" the subject of an editorial on August 17, in which he also announced that Mr. Lober would broadcast over WLAC at 4:45 P. M. that day and would give an illustrated talk on the terrace of the club at 8 P. M.

Atlanta: Through arrangements made by Miss Nell Van Hook, Georgia State Chairman of the League, and with the hearty co-operation of the director of the High Museum of Art, Mr. Lewis Palmer Skidmore, Mr. Lober addressed a large audience in the auditorium of the Museum on Aug. 20; and, on a nationwide hookup of the Columbia Broadcasting System's Station WSB, Atlanta, 9 to 9:30 P. M., Aug. 21, he spoke on National Art Week and of the service the American Artists Professional League gives to American art and artists.

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Great Calendar of U. S. and Canadian Exhibitions

MONTGOMERY, ALA.
Montgomery Museum of Fine Arts—Sept.: Freer collection. **Huntington College**—Sept.: Pueblo Indian paintings (A.F.A.).

FLAGSTAFF, ARIZ.
Museum of Northern Arizona—Sept. 12-25: Ceramics by Glen Lukens.

LOS ANGELES, CAL.
Los Angeles Museum—Sept.: Contemporary Japanese Prints, Exhibition of Orrefors Glass.

MILLS COLLEGE, CAL.
Mills College Art Museum—Sept. 13-Oct. 21: Selections from the Belinda Sara Tebbbs permanent collection; Paintings by western artists.

OAKLAND, CAL.
Oakland Art Gallery—To Sept. 27: Paintings by John B. and Florence Tufts.

PALOS VERDES, CAL.
Palos Verdes Community Arts Association—To Sept. 11: Work of Mrs. G. Milner Hawkins, Mary Maison, Edith Osborne Stahl.

SACRAMENTO, CAL.
California State Library—Sept.: Photos by Imogen Cunningham.

SAN FRANCISCO, CAL.
Art Center—Sept. 7-19: Oils by Members; Sept. 21-Oct. 3: Paintings by Paul Hart. **M. H. De Young Memorial Museum**—Sept. 24-Oct. 25: Fifth International Exhibition of Lithography and Wood Engravings (Art Inst. of Chicago). **Paul Elder & Co.**—To Sept. 12: Lithographs by Elsie Henderson. **S. & G. Gump Co.**—Sept. 28-Oct. 17: Paintings and drawings, Jerome Blum. **San Francisco Museum of Art**—To Sept. 4: Reproductions of paintings by Gauguin and Van Gogh; To Sept. 13: Paintings, Lyonel Feininger; Sept. 4-Oct. 4: Paintings and prints by Gauguin; Survey of Oriental and European Rugs through Five Centuries (Kent-Costikyan Galleries); American Indian Art.

DENVER, COLO.
Denver Art Museum—Sept. 1-25: Wood engravings by Winslow Homer (Blanche A. Byerley); To Sept. 29: Architectural Photos; To Sept. 30: "Artists West of The Mississippi" (Colorado Springs Fine Arts Center); paintings, drawings by Lawrence Adams; Sept. 15-Oct. 1: Water colors, George Pearse Ennis; lithographs, Robert C. Craig.

HARTFORD, CONN.
Wadsworth Atheneum—Sept.: Gedney Bunce Memorial Collection.

MARLBORO, CONN.
Marlboro Tavern Barn—Sept.: Work by Central Connecticut artists.

MYSTIC, CONN.
Mystic Art Association—Sept.: Work by members.

OLD LYME, CONN.
Lyme Art Association—Sept.: Work by members.

WILMINGTON, DEL.
Wilmington Society of the Fine Arts—Sept.: Paintings and drawings by Howard Fyle.

CHICAGO, ILL.
Art Institute—To Sept. 23: Work by 18 Chicago artists; To Sept. 28: Etchings by Meryon; To Sept. 23: Paintings and Drawings by Van Gogh; To Oct. 25: Gifts by Chicago Society of Etchers. **Arthur Ackermann & Son**—Summer: Old English sporting, topographical and caricature prints in color. **Chicago Galleries Association**—To Sept. 15: Work by artist members. **M. O'Brien & Son**—Sept. 26-Oct.

10: Portrait photos by Helen Morrison. **Katherine Kuh Galleries**—To Nov. 1: Drawings, Takal; water colors, Annot, Jacoby.

BALTIMORE, MD.
Maryland Institute Gallery—To Oct. 15: Work by students. **Museum of Art**—Permanent collection of paintings and sculpture. **Walters Art Gallery**—Summer: Mediaeval Persian ceramics, Chinese porcelains and other Oriental works of art.

OGUNQUIT, ME.
Ogunquit Art Association—Sept.: Work by members.

ANDOVER, MASS.
Addison Gallery of American Art—To Sept. 6: Work by members of Merrimack Valley Art Association.

BOSTON, MASS.
Museum of Fine Arts—Sept. 10-Oct. 31: Special Loan Exhibition of Japanese Art. **Doll & Richards**—Summer: Selected paintings, prints and sculpture. **Harley Perkins Gallery**—Summer exhibition. **Yamanaka & Co.**—Sept. 15-Oct. 7: Japanese Paintings.

CAMBRIDGE, MASS.
Fogg Art Museum—Sept.: 19th and 20th century French paintings and drawings, "Style and Technique".

ROCKPORT, MASS.
Fireside Studio—To Sept. 15: Paintings by J. Eliot Enneking. **Bearskin Neck Gallery**—To Sept. 15: Paintings by Rockport artists.

SPRINGFIELD, MASS.
Museum of Fine Arts—To Sept. 23: Work of Chester Harding; early furniture by Springfield cabinetmakers; photographic murals of 19th century Springfield architecture, arranged by Henry Russell Hitchcock, Jr.

WORCESTER, MASS.
Worcester Art Museum—To Oct. 15: Art of the Machine Age.

MINNEAPOLIS, MINN.
Minn. Institute of Arts—Sept.: Ancient Chinese jades, bronzes, jewelry; English, Colonial silver; work by students of Minn. School of Art.

ST. LOUIS, MO.
City Art Museum—To Sept. 13: International Exhibition of Lithography and Wood Engraving.

GREENSBORO, N. C.
Greensboro Art Center—Sept. 22-Oct. 15: Isochromatic exhibition.

RALEIGH, N. C.
Raleigh Art Center—To Sept. 21: Isochromatic exhibition.

FITZ WILLIAM, N. H.
Rodman Gallery—To Sept. 3: Paintings by prominent Americans; sculpture, Anna Coleman Ladd; prints, Associated American Artists.

MANCHESTER, N. H.
Currier Gallery of Art—To Sept. 28: Paintings by contemporary Americans.

NEWARK, N. J.
Cooperative Gallery—Sept. 7-Oct. 3: Paintings by six New Jersey artists. **Newark Museum**—To Jan.: Newark Centennial; To Nov.: Newark family portraits.

BROOKLYN, N. Y.
Brooklyn Museum—Summer: Arts of Ball; California Water Colors and Post-Surrealistic Paintings.

NEW YORK, N. Y.
Metropolitan Museum of Art (5th Ave. at 82nd)—To Sept. 13: "Benjamin Franklin and His Circle." **A. W. A. Gallery** (353 W. 57)—Summer: Work by members. **Associated American Artists** (420 Madison Ave.)—Sept.: Exhibit of first three books published by A.A.A. To Dec.: Entire collection of etchings. **Babcock Gallery** (38 E. 57)—Paintings by American artists. **Carnegie Hall Art Gallery** (154 W. 57)—Work by artist tenants. **Ralph M. Chalt** (600 Madison Ave.)—Chinese art objects. **Clay Club** (4 W. 8)—Summer: Sculpture by members. **Contemporary Arts** (41 W. 54)—To Sept. 10: "Manhattan Rivieras" and "Small paintings for collectors"; Sept. 28-Oct. 17: "The Harvest." **A. S. Drey Co.** (680 Fifth Ave.)—Old masters. **Ehrlich-Newhouse Galleries** (578 Madison Ave.)—Old masters. **Federal Art Project Gallery** (7 E. 38)—To Sept. 11: Art teachers exhibit. **Feragil Galleries**—(63 E. 57)—Summer exhibition. **French & Co.** (210 E. 57)—Permanent exhibition of tapestries, textiles, furniture and works of art. **Grand Central Art Galleries** (15 Vanderbilt Ave. and 1 E. 51)—Contemporary American painting and sculpture. **Jacob Hirsch** (30 W. 54)—Antiquities and numismatics. **Dikran Kelekian** (598 Madison)—Egyptian and Persian antiques. **Frederick Keppel & Co.** (71 E. 57)—To Sept. 15: Prints in color. **Kleemann Galleries** (38 E. 57)—Summer: American paintings, fine prints. **Knoedler & Co.** (14 E. 57)—Summer exhibition. **Theodore A. Kohn & Son** (608 Fifth Ave.)—To Sept. 18: Pastels, Anne Kroll; Sept. 21-Oct. 16: Lithographs, John

Ramsey. **C. W. Kraushaar** (680 Fifth Ave.)—Summer exhibition. **Karl Lillienfeld Galleries** (21 E. 57)—Old masters. **Macbeth Galleries** (11 E. 57)—Group exhibition. **Guy E. Mayer** (41 E. 57)—Contemporary American prints; antique Chinese porcelains and jades. **Metropolitan Galleries** (730 Fifth Ave.)—Old masters; contemporary work. **Midtown Galleries** (605 Madison)—Summer: Group show. **Milch Galleries** (108 W. 57)—To Oct. 1: Selected American Paintings. **Montross Galleries** (785 Fifth Ave.)—Summer: Group exhibition. **Morton Galleries** (123 E. 57)—Group exhibition. **Museum of the City of New York** (Fifth at 104)—Americana. **Museum of Modern Art** (11 W. 53)—To Sept. 6: Modern painters and sculptors as illustrators; modern exposition of architecture and architecture in government housing; Sept. 16-Oct. 12: Work by W. P. A. artists. **National Arts Club** (119 E. 19)—Summer: Members' show. **J. B. Neumann's New Art Circle** (509 Madison)—Summer: Living art, old and new. **Newton Galleries** (11 E. 57)—Old masters. English portraits. **Pen & Brush Club** (16 E. 10)—Summer: Members' show. **Rabinovitch Gallery** (40 W. 56)—Summer: Fine photography. **Paul Reinhardt Galleries** (730 Fifth Ave.)—19th & 20th century French paintings. **Schultheis Galleries** (142 Fulton St.)—Work by Americans and foreign artists. **E. & A. Silberman** (32 E. 57)—Old masters. **Tricker Galleries** (19 W. 57)—Sept.: American paintings, sculpture, prints. **Walker Galleries** (108 E. 57)—Sept.: American water colorists. **Weyhe Galleries** (794 Lexington)—Selected prints and drawings by old modern masters; sculpture by moderns. **Wildenstein Galleries** (19 E. 64)—Old masters. **Howard Young Galleries** (677 Fifth Ave.)—Selected old and modern masters.

SYRACUSE, N. Y.
Syracuse Museum of Art—To Oct. 1: Work by museum art classes.

UTICA, N. Y.
Public Library—Sept.: Woodcuts, Julius Lankes.

WOODSTOCK, N. Y.
Woodstock Gallery—Summer: Modern paintings, drawings, prints. **Sawkill Gallery**—To Sept. 5: Paintings by Karl Fortes. **Little Art Gallery**—Sept. 15-30: Isochromatic exhibition.

CLEVELAND, O.
Cleveland Museum of Art—To Oct. 4: 20th Anniversary Exhibition, official art exhibition of Great Lakes Exposition.

CINCINNATI, O.
Cincinnati Art Museum—To Sept. 7: Duve-neck exhibition, 50th anniversary; Sept. 13-Oct. 11: Annual juryless exhibit of local work.

COLUMBUS, O.
Columbus Gallery of Fine Arts—To Oct. 1: Work by students of Columbus Art School.

TOLEDO, O.
Toledo Museum of Art—Sept. 6-27: Fifteenth International Water color Circuit Exhibition.

DAYTON, O.
Dayton Art Institute—Sept.: Baron Dan collection of Japanese hair ornaments.

YOUNGSTOWN, O.
Butler Art Institute—Sept. 13-Oct. 11: Isochromatic Exhibit of Oils.

PHILADELPHIA, PA.
Pennsylvania Museum of Art—To Sept. 28: Art of India.

SCRANTON, PA.
Everhart Museum—Sept.: Paintings and sculpture, Herbert Strunk.

PROVIDENCE, R. I.
Providence Art Club—Sept.: Retrospective exhibition by R. I. artists. **Rhode Island School of Design Museum**—Sept. 6-Oct. 31: Flower and bird prints by Koryusai.

DALLAS, TEX.
Dallas Museum of Art—To Nov. 29: Texas Centennial Exhibition.

FORT WORTH, TEX.
Fort Worth Museum of Art—To Nov. 30: Paintings and Sculpture of Frontier and Pioneer Life by American artists.

SEATTLE, WASH.
Seattle Art Museum—To Sept. 27: Work by contemporary American sculptors; group show of Seattle artists; work of women painters of Washington; master etchings (Mason F. Backus Memorial Collection).

MADISON, WIS.
University of Wisconsin—Sept. 15-Oct. 11: Mexican Arts and Crafts.

MILWAUKEE, WIS.
Milwaukee Art Institute—Sept. 1-30: 9th Exhibition of water colors by Cleveland artists; etchings, Zorn (courtesy Marta Willums); paintings, A. Raymond Katz; newspaper photographs (Milwaukee "Sentinel").

OSHKOSH, WIS.
Oshkosh Public Museum—Sept.: Work of Oshkosh Camera Club; etchings.

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The News and Opinion of Books on Art

A Bulliet Book

Sounding firm but sympathetic taps to the Modernism that began with Cézanne, C. J. Bulliet, Chicago art critic, has assigned, in his latest book, some sixty-odd niches of varying depth in history to the practitioners of that movement which he considers now closed with the significant work of Picasso ("The Significant Moderns"; 199 pp., 276 plates; New York, Covici Friede; \$4.00). An ominous introduction, then a series of biographical and critical sketches of each artist, arranged in categories called "The Giants," "Solitary Rebels," "The Rank and File," etc., in which Mr. Bulliet writes at his very best, form half of the book. The rest is given over to plates reproducing works of every artist included in the text and many other works which provided inspiration to the movement.

"The art movement that was excitedly and indignantly known during the first quarter of the present century as Modernism has run its course. It began with Cézanne and ended with Picasso." Thus Mr. Bulliet limits Modernism. "It therefore behooves us," he continues, "in this period of sterility between the decline of Modernism and the start of the next really significant art movement . . . to evaluate the Moderns." And he does, with what Edward Alden Jewell, writing in the *New York Times* calls "heaven-kissing comparisons," as he quotes Mr. Bulliet's passage: "Cézanne is of the stature of Apelles, Giotto, El Greco, Rembrandt and Rubens, and the others I choose to classify as The Giants of the movement, Seurat, Renoir, Van Gogh, Gauguin, Rousseau, Matisse and Picasso, are commensurate in loftiness with Titian, Leonardo, and Velasquez."

As for the future, Mr. Bulliet feels that a return is being made, even officially fostered in dictator-controlled countries, to a lazy, photographic naturalism. "There is no longer a free-flowing internationalism in the arts that resulted in Parisian Modernism, compounded of such elements as the Italo-French impulses of Cézanne, the French impulses of Matisse, the Spanish of Picasso, the Dutch of Van Gogh, the Italian of Modigliani, the Russian of Chagall."

Gloomier still is the picture: "In America, where the artists have always preferred the easiest way of a lazy naturalism, the worldwide tendency toward a bristling braggadocio nationalism has resulted in a determination, puerile so far, to paint the American scene. Aiding and abetting a 'patriotic' school that has been taking shape are President Roosevelt's 'new deal' projects for the artists." Further on in this dark introduction he says: "As long as there are Hitlers in commanding positions in Europe, as long as there are leaders in America of no more vision than the instigators and fulegmens of the American scene, books will be necessary, abundantly illustrated, as a reminder that better things have been and as a promise that better things may yet come again." But he is sure there will come a new Modernism, "for always, in art, there is a Modernism. Plato spoke—and complained of it—in Athens."

The sketches that constitute the main text of the book are terse and spicy recitals of each artist's life and significance in the movement. The "free-flowing internationalism" that characterized Modernism is immediately obvious in the odd jumble of racial, national

ART BOOKS RECEIVED

MODERN ALPHABETS. By Melbert B. Cary, Jr. Pelham, N. Y.: Bridgman Publishers; 80 pp., ill.; \$1.00. A second edition of this modernized manual by the director of Continental Type Founders.

OIL PAINT AND GREASE PAINT. By Dame Laura Knight. New York: Macmillan; 397 pp., ill.; \$5.00. The intimate autobiography of England's best known woman painter.

MOVIE PARADE. By Paul Rotha. New York: Studio Publications; 142 pp., ill.; \$3.50. A history of the movie as an art form.

SELF AND PARTNERS (MOSTLY SELF). By C. J. Holmes. New York: Macmillan; 396 pp.; \$4.00. The director of London's National Gallery reminisces.

MAKING A LITHOGRAPH. By Stow Wengenroth. New York: Studio Publications; 79 pp., 15 plates, ill.; \$3.50. Well known American lithographer writes for Studio's "How To Do It" Series.

ANIMAL DRAWING. By John Skeaping. New York: The Studio Publications; 79 pp., 19 ill.; \$3.50. Number ten in the "How To Do It" Series.

LETTERING. By Percy J. Smith. New York: Oxford Univ. Press; 100 pp., ill.; \$3.75. A scholarly outline of the principles of modern lettering.

WILLIAM AND HIS FRIENDS. By Elisabeth Naramore. New York: The Viking Press; unpag., 28 plates; \$.75. Reproductions of some animal figures in the Metropolitan Museum.

MODERN PHOTOGRAPHY. Edited by C. G. Holme. New York: The Studio Publications; 111 plates; \$2.50 (cloth \$3.50). Studio's annual selection of the best in photography.

THE SIGNIFICANT MODERNS. By C. J. Bulliet. New York: Covici-Friede; 199 pp., 274 plates; \$4.00. *Chicago Daily News'* art critic sketches the life and significance of each artist in the Cézanne-Picasso movement.

and artistic backgrounds that gravitated with these artists to Paris. A free-flowing alcoholism played its solvent role and the life, for the most part, was Bohemian, with such hagiographers as Gertrude Stein and Kiki the little Montmartre model providing Mr. Bulliet with much chatty source material. However, the movement had its full share of respectable bourgeoisie and war heroes and other wholesome types as well.

In his pigeon-holing, Mr. Bulliet provides provocative and personal estimates. The "Minor Aristocracy" group contains Derain, Braque, Vlaminck, Leger, Segonzac, Kisling, Picabia, and Miro. "The Rank and File" group contains, among many others, Bonnard, Dali, Chirico, Dufy, Pascin, Soutine, and Rivera. German artists are grouped by themselves, as well as three Italians, four women painters, and one solitary Englishman, Augustus John, no American.

Boxing, thus, the compass of Modernism, the book, aside from its forthright, provoking and extremely readable style, provides an exceptionally valuable handbook on the Modern movement—assuming, of course, that the capricious Picasso, hence also the movement—is ended.

"William"

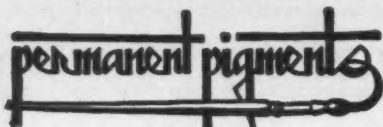


At the Central Park Zoo lives Rosie, more actual, perhaps, but not more real than William, the small blue faience hippopotamus, fashioned in Egypt 4,000 years ago, who has delighted thousands of visitors to New York's Metropolitan Museum of Art. Now he has a book with his picture in it named for him ("William and His Friends", by Elisabeth Naramore; New York, The Viking Press, 30 illustrations with text; 75 cents.)

William's friends at the Metropolitan, reproduced likewise with brief identifying text as to medium, origin, etc., are a collection of whimsical animals carved, blown and fashioned by artists from the beginnings of handicraft to the present. The strange circus parade is major-domoed by the blue hippo, who was named William in an article in *Punch*, and it consists of apes, mice, Don Quixote's Rosinante, an ibex, a camel, a rooster, Freddie, the prancing 5th century bronze horse, and others, nearly thirty of them.

The book is the outcome of a scrapbook collection kept by Miss Naramore for her own pleasure while working with photographs at the Museum. Her descriptions with each of the excellent reproductions, are little gems in themselves and the book is a gay interlude in curatorship that will delight many a child and grownup.





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WOMEN'S ACTIVITIES & NATIONAL ART WEEK
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National Director: Florence Topping Green,
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AMERICAN ART AND THE WOMEN OF AMERICA



"The Road to Luxor, Egypt," by Taber Sears.

NATIONAL ART WEEK PRIZE

The water color reproduced above is the gift of Taber Sears. It is a large painting, brilliant in color. This picture, together with "Courage" by Arthur Freedlander, will be presented to the State Chapters east and west of the Mississippi which shall have excelled in state-wide celebrations of National Art Week and which show the greatest increase in membership enrollment in the American Artists Professional League within the state during 1936.

SUGGESTIONS TO ASSOCIATE NATIONAL DIRECTORS

The cooperation of painters, sculptors, craftsmen and etchers is needed to make National Art Week a brilliant success. We cannot do without the professional men and women who are accomplishing so much to make the art of this country distinctive. This week is primarily for them, its object being to bring their work to the attention of the great portion of the American public who do not yet frequent art galleries.

Now is the time to get a message from your state governor approving National Art Week, Nov. 8 to 14, 1936. All such messages, when obtained, should be widely publicized. Appoint special committees to get in touch with merchants in every town in your district so that arrangements may be made for window displays of the paintings, sculptures and prints you will provide. The artists in your vicinity should be approached with a request for paintings, sculptures, craft work and etchings for the week; and messages should be sent to your museums, art galleries and clubs asking them to have exhibitions of American art during the week.

IMPORTANT: Get your art supervisors

in the schools to arrange exhibitions of school art so that the public may see what fine work the younger generation is doing.

Last but not least: start plans for the League membership campaign.

MODEL PROGRAM FOR SMALL CITIES

Miss Mary Black Diller, National Art Week chairman for Lancaster, Pa., asked Wilford S. Conrow to speak at a meeting held there in August. The result of the talk was

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Editor : Wilford F. Conrow
154 West 57th Street, New York City

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

a tremendously increased interest in the work of the League. Miss Diller sent her plan, which is so fine that we considered it to be a model for cities under 100,000 population. She said: "We are very enthusiastic about our first celebration of this wonderful event, which will do so much to aid our local artists. We are in great need of developing a larger sympathy between artist and public."

THE LANCASTER PLAN:

Committees. Mary Black Diller, chairman. Publicity and Radio, Ethelyn Van Leuven Browne. Professional Fine Arts: Frances D. Calder and Les Reinhardt. Art in avenue windows: Grace Titus. Old Lancaster: Eleanor Jane Fulton. Art in Industry: John P. Young. Art in Education: City, Mrs. Frances McClure. County, to be appointed. Women's Clubs: Martha M. Bowman. Recording Sec'y Mrs. Margaret Holman.

The eyes of art-minded America, will be on Lancaster in November to see how any city of under 100,000 population can utilize the same plan for National Art Week. Many American cities not ordinarily listed as actively art-minded will be shown how the application of this simple outline will serve their communal art interests just as effectively as it is planned for Lancaster.

It may be of help to briefly outline the structure of one committee to illustrate its function as applied to this plan.

A steering committee of three local professional artists arranged for the first meeting to discuss the functions of the various committees. At this meeting, as an incentive to the other committees, the Chairman of the Art in Avenue Windows Committee briefly outlined her plans. An active art-minded newspaper woman was asked to head this division because of the possibility of getting merchants to co-operate in the development of a National Art Week issue of the local newspaper. Due to the paid display advertising that the newspaper can sell to the merchants, and in return the easily obtainable free publicity that the merchant secures because of this fine arts tie-up, a splendid co-operative spirit is developed.

ART IN WINDOWS COMMITTEE

1.—Make up list of available windows, department stores and specialty shops, paint stores, etc., will start the ball rolling, because they will see the advantages of the free publicity. Merchandise may be interestingly arranged to tie-up to the art display, viz: snow scenes for furriers, flower paintings for florists, figure compositions for women's shops, etc. Contact real estate dealers for empty space and store windows.

2.—Get sign painters and printers to donate the cards and Posters, with small credit line at bottom. Posters can also be procured through the art department of the schools.

3.—Have the newspapers co-operate by giving free, additional reprints of the special National Art Week pages featuring the calendar of free art activities, talks, exhibitions, etc., for the week.

4.—Get real estate dealers to donate gratis space in which to store paintings where window decorators, etc., can make a selection of the paintings for the various shop windows.

5.—An absolute release from liability for fire, theft or loss must be signed by each artist exhibitor. In the case of very valuable material the artist or owner should arrange personally with the store exhibiting the painting for sufficient assurance of safety or protection.

6.—As many parent organizations and industrial plants of nationally known products are found in cities of the same size as Lancaster, the following angle is a very interesting and useful Art in Industry tie-up, which does much to stimulate interest in the artistic side of nationally known items produced locally:—

Large manufactures having plants in Lancaster may offer a very fine type of co-operation in this manner: Arrange for an outstanding jeweller in town to get an instructive and artistic exhibit from the Hamilton Watch Co. (located in Lancaster). A department store should get co-operation from the Stehli Silk Co., (another Lancaster industry) to feature the part that art plays in their product. The Armstrong Cork Co. of Lancaster should co-operate in the same way by showing linoleum advertising layouts, in progressive color proofs from the original drawing to the finished

magazine advertisement, and the part which linoleum plays in home decoration.

7.—The Chairman will work with the Fine Arts Committee to make up a list of pictures and other available material.

INTERNATIONAL DRAWING COMPETITION

This will be held under the patronage of the Minister of National Education, the Minister for Foreign Affairs, with the concurrence of the general directors of Fine Arts, of Technical Instruction, of Secondary Education, of Primary Education and the French Organizing Committee for the Eight International Art Congress for Art Education and Applied Art.

Students from different grades of instruction, public or private, classified in three sections according to age, are invited to take part in this competition. The ages range from 7 to 24 years from schools of Fine Arts, Decorative Art, Technical schools, and post-graduate courses. There is a choice of two subjects: (1) The Street, or Street Scene, and (2) Man or Woman at Work, (workers in town, country, or sea). The prizes: A jury will distribute 100,000 francs in cash, offered by the Societé des Crayons Conté. The money will be devoted to payment of expenses of a stay in Paris by the successful competitors. The committee expresses the hope that each of the participating nations will be able to obtain transportation to and from Paris for the winners. Additional information may be had by writing to "The Revue du Dessin" 26 rue du Renard, Paris; or to the editor of this page.

LOBER DEDICATES DALLAS MUSEUM

Georg Lober was presented as featured lecturer of American Art Day sponsored by the American Artists Professional League at the Centennial Exposition on Friday July 24. The auditorium of the Dallas Museum of Fine Arts was dedicated by him, according to the Dallas Dispatch, and he was the first speaker to be presented. His subject was contemporary American art, with emphasis on the work of southwestern artists. All of the Dallas newspapers carried complimentary remarks about his talk.

There was a large gathering of federated clubwomen from many states at the Centennial July 23. Mrs. Volney Taylor, Texas Federation president invited Mrs. Roberta Lawson, General Federation president, the board and presidents of all state and territorial federations. The souvenir menu at Baker's Hotel was beautifully illustrated by pencil sketches by N. M. Davidson.

MR. LOBER'S TRIP FOR LEAGUE

Memphis: A talk at the Brooks Memorial Art Gallery, Mr. Lober being introduced to the audience by Park Commissioner Brennan, under whose jurisdiction this endowed municipal art gallery comes. All arrangements were made with perfect good taste by our Tennessee state chairman, Mrs. Louise B. Clarke, director of the Brooks Memorial Art Gallery.

[Continued front on page 29]

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Kroll Gives His Best to the "Justice" Panels in Washington



Sketch for the "Triumph of Justice." Lunette by Leon Kroll for the Attorney General's Main Office and Reception Room in the new Justice Building, Washington.

What kind of art is the government buying for its new buildings in Washington. Reproduced above is a preliminary sketch by Leon Kroll for one of the two lunettes he is painting for the Attorney General's office in the new Justice Building. It depicts the "Triumph of Justice," showing "a spirit of fulfillment, of peace and of calm," the spirit of the law leading workers upward. It is rumored that the figure giving a helping hand to a group of underprivileged is that of Justice Harlan F. Stone, who with Brandeis and Cardozo completes the liberal bloc of the Supreme Court. Justice Stone's record includes support of most of President Roosevelt's social reform measures. The other lunette, "Defeat of Justice," shows Crime in the robes of Justice, and a beaten people, broken on the wheel of reaction.

Alice Graeme, art critic of the *Washington Post*, was full of praise for Kroll's work for the Federal Government. "The subject of Justice and the Law of the Land," she wrote, "is one that has so often been the theme of artists that to undertake it offers rather a special challenge. It would only be through the expression of personal intensity and feeling that a painter could expect to present anything strong or original. . . . Knowing well the impossibility of dictating ready-made subject matter to so abstract a subject, the

government has asked only that justice be portrayed—allowing to each artist his own individual presentation. There could be no better proof of the success of this plan than the newly completed sketches of the two splendid lunettes by Leon Kroll.

"'Triumph of Justice,' and even more 'Defeat of Justice' are the work of Kroll at his best. Here he has had rich opportunity to use his extraordinary facility for placing figures in a landscape. Each lunette is classic in its simplicity, and planned within all the laws of good design and sincere painting.

"In the 'Triumph' there is the spirit of fulfillment, of peace and calm among the pursuits of the people. A sturdy plowman works in the fields, two tall figures, placed to the left of the center, are symbolic of the spirit of the law leading the workers and the builders forward and up; while in the 'Defeat' the whole movement of the figures recedes, descending back into the rocky and foreboding landscape. Again there is a tall figure in the foreground, but there is Crime in the robes of Justice—crime and exploitation driving back and destroying the people.

"Kroll has done a curious thing in these panels, and surmounting quite simply a problem which, though small in itself, only too often detracts deplorably from modern murals. He has treated the dress and costume of his

figures so that, though they are all of the present day, alive, and even intensely so there are no distracting discrepancies between a classic thought and classic figures.

"For each figure in both the panels, hundreds of drawings were made from many models, until finally the whole arrangement swung together into a well integrated whole of great beauty. The two landscapes are expressive, each contributing to the atmosphere of the panel. In the first, all is lightness, flowering trees, and softly curving hills and furrowed land; in the dark scene of the travesty on justice, the land is rocky with only the stumps of broken trees, and the sky lit with a turbulent storm light.

"Kroll has marshalled his separate groups of figures, and the elements of his composition into a plan whose force is strong, yet never goes beyond the borders of well ordered mural painting. There is a finish of drawing in all the figures, and an attention, but not insistence on telling detail. Some of the smaller figures have an indoor, studio quality of being posed, but so fine is the general design and charm of the panels that any such feeling of self-consciousness is soon dissipated.

"This latest of Kroll's many important canvases is surely one of the finest of his career as a painter, and Justice and Injustice have been interpreted with brilliant success."

Will Direct Paris Show

Dr. Thomas J. Watson, New York, has been appointed by President Roosevelt to be commissioner general of the United States at the international art exposition in Paris next year.

A number of important posts have been held by Dr. Watson. He has been a director of the Grand Central Art Galleries, a member of the Industrial Advisory Board, vice chairman of the National Industrial Conference Board, president of the Merchants Association of New York and chairman of the American section of the International Chamber of Commerce, and is now a trustee of Columbia University and Lafayette College.

Preliminary arrangements for the representation of the United States at this year's biennial International Art Exhibition in Venice were instituted by Dr. Watson, but the project was abandoned because of the exhibition rental issue.

Mystery in Mrs. Pennell's Will

The will of Mrs. Elizabeth Robins Pennell, widow of Joseph Pennell, disposing of an estate valued at \$60,000, touches on a note of mystery. Mrs. Pennell left all her personal property, including pictures, to "my friends," Mr. and Mrs. Edward L. Tinker, with the request that "they dispose of said articles, particularly the last catalogue of the drawings, watercolors and pastels in the Pennell collection in the Library of Congress, in accordance with a letter which I will leave relative thereto." Mr. Tinker has refused to divulge the contents of the letter.

Newark's Co-operative Gallery

The Co-operative Gallery of Newark will open its season Sept. 7 with an exhibition of paintings by six New Jersey artists—Lew E. Davis, David Dovgard, John R. Grabach, Michael Lenson, Amalie Ludwig and Gus Mager.

Treasures for San Francisco

Three distinguished old master paintings have just been presented to the California Palace of the Legion of Honor by Mr. and Mrs. H. K. S. Williams of Paris: Van Dyck's portrait of Philip Herbert, Earl of Pembroke and Montgomery; a self-portrait by Valasquez; and a portrait of three children by Cornelis deVos.

Termed by Dr. Walter Heil, director of the institution, "the most important acquisition of a local museum in years," these three paintings are the first significant gift through the newly formed Museums Society of San Francisco. Mr. and Mrs. Williams are generous benefactors of the California Palace of the Legion of Honor, having presented some years ago a set of six fine Flemish 18th century tapestries. They have also bequeathed their entire collection of old masters, tapestries and furniture, together with a substantial endowment to the Palace.

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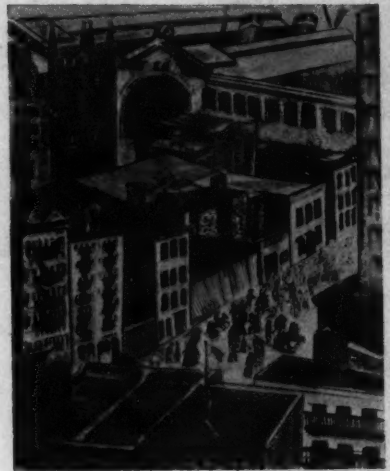
"The Bride"

by A. Mark Datz



"Repose"

by Weldon Bailey



"Discord"

by A. Mark Datz

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"Reclining Figure"

by Oronzio Maldarelli



"Sarah Carter's Sofa"

by Hobson Pittman



"Girl Resting"

by Weldon Bailey

